

THE ATHENÆUM

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SATURDAY, FEBRUARY 18, 1893.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

GOVERNMENT GRANT of 4,000*l.* for the PROMOTION OF SCIENTIFIC RESEARCH.—February 28 is the last day for receiving applications. Forms may be obtained of the ASSISTANT SECRETARY, Royal Society, Burlington House, London. Reports on previous grants due March 1.

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ROYAL ACADEMY OF ARTS.—NOTICE TO ARTISTS.—The DAYS for RECEIVING Paintings, Drawings, &c. are FRIDAY, SATURDAY, and MONDAY, March 24, 25th, and 26th, and for Sculpture, TUESDAY, March 28th. Forms and labels can be obtained from the Academy during the month of March on receipt of stamped directed envelope.

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SATURDAY, FEBRUARY 18, 1893.

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LITERATURE

Round London: Down East and Up West.
By Montagu Williams, Q.C. (Macmillan & Co.)

SOME of the sketches here reprinted from *Household Words* were better worth preserving in book form than others; but the series is an interesting and acceptable sequel to the two volumes of gossiping autobiography which the late Mr. Montagu Williams had previously written. They show how well deserved was the title "the poor man's magistrate," which the author was proud of bearing, and confirm the statement made by Mr. Charles Dickens, his schoolfellow and lifelong friend, that he "devoted himself heart and soul, and with all the masterful energy which characterised him, to the acquirement of a perfect knowledge of the neighbourhoods and of the people among whom his work lay." That testimony is given in the graceful preface with which Mr. Dickens introduces the work which his friend was too ill to see through the press, and which he did not live long enough to handle in its present shape.

Before his transference to Marylebone, "much against his will, and only in consequence of the urgent requirements of his medical advisers," Mr. Williams was magistrate at the Worship Street and Thames police courts, and as a barrister practising at the Old Bailey and elsewhere he had much earlier experience both of the honest and of the dishonest poor. Alike as counsel and as magistrate, he took unusual pains to get at the truth about the men and women with whom he had to do, to understand their habits and characters, and thus to form fair conclusions as to their criminality, their misfortunes, or the conditions under which they were victimized. His Bohemian tastes—using the word in no disparaging sense—as well as his love of justice and his kindly disposition, evidently led him into adventures and inquiries generally regarded by men of his profession as outside their scope. He was, we believe, a friend of the elder Dickens as well as of the present editor of *Household Words* and *All the Year Round*. This book, at any rate, shows much of the spirit of the author of 'Pickwick,' and re-

veals an accurate knowledge of "low life" which could have supplied several fresh incidents to be worked up in other novels.

The half of the volume entitled "Down East" describes some of the extra-official visits made by Mr. Williams to past and present haunts of vice or nests of poverty, and though, happily, many of the ugly blots on our civilization have been or are being removed by the wiser and more searching philanthropy of our own day, the necessity for much further reform is shown very forcibly. One visit—or, rather, a succession of visits—was to some of the Whitechapel "penny gaffs":—

"It was not long before I had personally visited and closely inspected all these premises, and anything more degrading and debasing than the performances that went on there I never saw. Nor was the evil confined within doors. I was informed by the police that the pavement outside these places was a favourite spot with the Whitechapel pickpocket for the exercise of his calling. Watch robberies, it appeared, were of almost hourly occurrence there; and my informants stated that in many cases there was a working agreement between the thieves and the proprietor of the show, the latter receiving within the articles that had been stolen without. I have no space to describe these establishments in detail. Besides fat women, dwarfs, 'living skeletons,' and giants, they contained a number of monstrosities, including 'a man with no neck,' and a creature which purported to be a five-legged pig. One attraction, which was alleged to have been brought to this country by Buffalo Bill, was described as 'half gorilla and half human being,' and was certainly a most disgusting-looking object. The Whitechapel murders were favourite subjects for representation; and while several showmen merely dabbled in these crimes, so to speak, one enterprising member of the fraternity dealt exhaustively with the whole series by means of illuminated coloured views, which his patrons inspected through peep-holes. Jack Sheppard, Charles Peace, and a host of other similar celebrities lived again on the canvas screens, and there repeated, before an audience of awe-stricken and admiring East End youths, some of the more daring acts of their graceless lives. Outside one show stood a coloured man scowling over a representation of the murder of Maria Martin in the Red Barn. To those who had the misfortune to live near these places, the noise they occasioned must have been a great curse. Organs were played, drums were beaten, bells were rung, and it was in stentorian tones that the public was invited to enter. It occurred to me, when pondering over what I had seen, that such a state of things could not be allowed to continue. One thing, I must confess, caused me much surprise. Why had no steps been taken, at the initiative of the suffering neighbours, to put down the nuisance?"

An instructive chapter is devoted to the East End match makers, on whose behalf much has lately been done:—

"With regard to the match girls who, to use a vulgar expression, are on their own hook—that is to say, who have detached themselves from their families, if they have any—I am bound to confess they are not the very best of girls. But what can be expected, seeing the way in which they are compelled to live? I am sorry to say that there is a considerable amount of drunkenness among them, though they are not often brought up on that charge before the magistrates presiding at the East End Courts. On looking over the statistics of my cases at Worship Street, I find that there were only about half-a-dozen charges of the kind over a period of several months. I only remember one

occasion on which match girls were brought before me on a charge of theft. Two sisters, while very much the worse for liquor, had stolen three glass tumblers from the Paragon Music Hall. They were very young, and as it was their first offence, I was able to take a lenient view of the case and discharge them. Every now and then one of these girls is charged with disorderly conduct, and I am bound to admit that their ideas of law and order are very lax; but how can you wonder at this when you think of the conditions under which they live? Think of their squalid and wretched homes, without air, without the most ordinary arrangements for preserving decency, and often without a ray of sunlight even in the midst of glorious summer. Taking the class as a whole, I think the good preponderate over the bad. Most of them have an exuberancy of spirits truly astonishing. You can do nothing with them by hard words or angry looks, but a great deal by kindness. As to their drunkenness, that is mainly attributable to the fact that the male hands take them into the public-houses and 'treat' them.....

"They are eager to marry, and do so very young. Many a match girl of sixteen marries a dock labourer or factory hand who is no older. Their happiness is of short duration. Very often one of these poor creatures, a month or two after marriage, has applied to me for protection against her husband; and frequently, when I have heard the case, I could not help admitting that the latter had a good deal to complain of. He has very likely worked hard, and never failed to take his earnings home to his 'missis,' as he calls her; and yet, night after night, he has returned to a dirty and neglected fireside, and found no dinner and no wife awaiting him. However, the marriages of the match girls do sometimes turn out well, and I think that such a result is somewhat surprising. With so many temptations around them, with so much vice in their midst, and with so many troubles in their lives, it is really astonishing to see the great affection these young people entertain towards one another. There is a good deal of downright sympathy among the match girls. Quite lately one of the hands in a match factory had a succession of domestic troubles—sickness and other visitations—and her fellows collected between them as much as thirteen pounds, which, freely and with the brightest of faces, they handed over to their sister in distress."

As precise is Mr. Williams's information about the Shoreditch bird fanciers, the "griddlers" or street singers who most frequent the inner circle of London suburbs, and other curious people; about Ratcliff Highway, which has been vastly improved within the past two- and- twenty years, Clerkenwell Green, Bethnal Green, and other localities that are also losing many of their old characteristics; and about "doss-houses," public-houses, and much else. His account of a "very extraordinary public-house, situated not a hundred miles from Artillery Lane," offers suggestions well worth heeding:—

"One thing particularly struck me as I stood looking at this establishment, from the opposite side of the street, after opening hours on a certain Sunday morning. I refer to the number of customers who passed in and out. I wondered, wherein lay the peculiar attraction of the place; and in order to probe the mystery I crossed the road and boldly entered. The bar proved a very remarkable one. It was crowded, but no one was smoking, no one ordered a second glass, and no one was using improper language. All was as quiet and orderly as a Sunday school. And this was in the heart of the East End! I confess I was thunderstruck. As I stood staring about me, I caught sight of a

card, headed 'Rules,' and printed in bold type, which hung upon the wall. I read as follows:

"(1.) No smoking on the premises is permitted.

"(2.) No loud talking or obscene language is tolerated.

"(3.) No customer is supplied with more than one drink until he or she has been off the premises for half an hour, at the end of which period only one more drink is supplied.

"(4.) No refreshment is served to any one who appears to be under the influence of drink, and if one of a company of friends is in this state, none of them will be served."

"At the bottom of the card was a note stating that the foregoing rules would be rigidly enforced, and that the proprietor requested all persons who did not care to conform to them, to take their custom elsewhere. The mystery was solved, and I took my departure with a deep sense of gratitude to the man or woman who had conceived and created this purified public-house. As I wended my way up the street I could not help thinking what an excellent thing it would be if these rules were adopted in all the other public-houses in London. Why should not 'the trade' thus join hands with the teetotalers and endeavour to stamp out drunkenness? I subsequently learnt that the remarkable establishment I had visited is very widely known and esteemed, and does a very substantial business. Before, however, I pass from this subject, it is only fair that I should mention a doubt that has entered my mind as to whether, in the present state of the licensing law, the enforcement of such rules as I have mentioned would be strictly legal."

Mr. Dickens assures us "that every story and every incident contained in this book is based upon actual fact, and that only so much disguise has been anywhere assumed as was absolutely necessitated by the exigencies of publication." Perhaps the disguises are too thin in the history of a family whose founder is called Mordecai Morris, and his son Herbert Maurice, Esq., and in which the granddaughters aspire to marry peers; and in some of the other histories here recounted. Readers familiar with recent society scandals and famous cases in the law courts will have little difficulty in identifying the persons referred to under feigned names, and the fictitious accessories, if they emphasize the moral Mr. Williams intended to convey, are apt to be misleading. The second half of the book—dealing with "Up West" follies and vices, with "huckstering Hymen," Stock Exchange gambling, moneylenders, racing clubs, and so forth—is as well meant, but not so praiseworthy, as the first. Mr. Williams's sympathies were with the poor; rich and fashionable people he regarded with prejudice. His later chapters therefore, though they are eminently readable, are open to the charge of being unfair.

Diary of an Idle Woman in Constantinople.
By Frances Elliot. With Map and Illustrations. (Murray.)

The binding of Mrs. Minto Elliot's book is adorned with the Sultan's tughra, artistically placed upside down. The position is symbolical: the whole book is rather topsy-turvy. In the first place Mrs. Elliot began at the wrong end: she made the fatal mistake of entering Constantinople by train. The only way to obtain a due sense of its magnificent site is to approach it by sea, and preferably by descending the Bosphorus from the Euxine. No one who has threaded

the strait between the wooded hills of Europe and Asia, the Genoese and Ottoman towers, the old Turkish waterside palaces, and the villages clustered in the valleys, and has suddenly come in sight of the seven hills, crowned with domes and minarets, standing out against the western sky in the flush of sunset, can forget the glorious vision. But to alight at a dreary terminus in a squalid quarter, after cutting through the wall of Constantine on a ruthless "permanent way," is simple suicide of one's artistic opportunities. It is no wonder, therefore, that Mrs. Elliot's stay at Constantinople was one long agony of disillusion. At the same time many of her disappointments need claim no compassion, for she appears to have expected a great deal more than any fairly informed person had any right to look for in Stamboul. Nor is she quite fair to what does really survive there. The Ottomans, whether in person, in character, or in architecture, are treated with scorn; and even her favourite Byzantines do not seem to have won her cordial approval in all respects. For example, she does not think much of St. Sophia. There is a good deal still at Constantinople which she appears not to have seen; for instance, the church of St. Irene. What she did see, however—and it was more than many tourists accomplish—evidently did not satisfy her anticipations. There was a daily holocaust of pet illusions.

Mrs. Elliot's idea was excellent. She wished to clothe the famous sites of Constantinople with the historical associations which belong to them, but which few travellers seem to recollect. She stands in the Hippodrome, and conjures up again the scenes which were enacted there, from the days of Theodora to the massacre of the Janizaries. She makes Justinian and Theophilus, Mohammed and Osmân, "basileus" and "imperator," sultan and grand vizier, converse in an animated and agreeable manner, just as if she had been a bystander at their colloquies. Lander might not have approved of the local colour and historical tone of these imaginary conversations, and, to say the truth, they are sometimes a little confusing to those who happen to know the history; but the ordinary traveller will undoubtedly learn a great deal about the associations of the "sights" of Constantinople from Mrs. Elliot's vivacious pages, which he certainly will not discover in any other book.

The drawback is that the historical equipment of the author is defective and her method is confused. On her very first page she tells her readers that Belgrade is "quite a small modern town, and therefore utterly uninteresting." Shades of St. John Capistran! The city of a hundred sieges, the key of Hungary, with its traditions dating from Greek times, "modern" and "utterly uninteresting"! We turn over a leaf and find, *à propos* of Vlangabostan, that the Varings were Goths. And the worst of it is that we cannot be sure, without a minute search, that Mrs. Elliot may not recollect a hundred pages later that they were Northmen after all: for she is extremely magnanimous in contradicting herself. For example, the Seven Towers did not impress her at all on p. 2; yet ten pages further on

they are described as "so impressive." In like manner the statue of Justinian is of silver in one place and of bronze in another. "The finest thing I have seen is the Selamlık," is the exordium of a chapter describing the Sultan's state progress to the mosque; on the very next page the Selamlık is characterized as a "commonplace affair."

These are impressions, which may vary with the author's mood. When they come to hard facts critics may be permitted to ask for a little consistent accuracy. Mrs. Elliot has heavily handicapped herself by starting with a very original, but unfortunately erroneous idea of the Ottoman race. The Turk, according to our author, is "a descendant of the Prophet," while his self-possession is "inherited from the Kurd." This is making a mule of him with a vengeance, and the matter is hardly improved when we are informed that "Zenghis Khan was the founder of the empire" of these "Kurdish shepherds," whom we call Osmanlis, and that his date was 1326. After this extraordinary pedigree we are almost prepared for the reference to "the campaign on the Danube against the Greeks in 1810-11," in the reign of Selim III. (who died in 1807), and the massacre of the Janizaries "a few months after" by Mahmûd II. in 1839 (*sic*). That a "superstitious mania" should have prompted Osmân II. "to visit the Prophet's tomb at Mecca" is likely enough, for had he succeeded in getting there he would not have found the tomb; but as a matter of fact there was no mania in the case, as he merely invented a diplomatic pretext for going to Asia to raise troops against the insubordinate Janizaries. When Mrs. Elliot tells us that Don Juan of Austria was Philip II.'s son, or humorously splits the "Sultana" Safiya of the Venetian house of Baffo into two ladies, "Safizi" and "Buffo," or creates a new Sultan in "Mahmoud IV.," or describes the tragic fate of "Yizim (Djein), laid at rest at Rome by the poison of the Borgias," we perceive that history is not her strong point. Djem did not die at Rome, but at Naples, and it is an open question whether he was poisoned at all. But Mrs. Elliot's accuracy in reporting even myths may be gauged by her entertaining the sincere conviction that Paris gave the apple to Helen of Troy.

It is hardly necessary to add that our author's inaccuracy is strikingly evinced in her use of foreign names, and her misrepresentation of their meanings. Such names as "Lucas Notarus," "Bab-i Scadet" (*passim*), "Suleimanyekh," "Dolmabatchke," "Selimije," "fatche" (*fâtihah*), "khourreen" (*khurrem*), are examples of the misspelling which disfigures the book. "Geducha" is explained as meaning a concubine "about to bear a child to the Sultan." The word is *gedukli*, and means merely handmaid, without connoting any necessary concubinage or pregnancy. Nor is it likely that any Sultan had "forty favourite kadines," or that *kadins* should "rise to Sultanas." *Kadins* are the chief "wives" of the Sultan, and therefore correspond to what we English call "Sultanas," a word which is unknown in the East. Mrs. Elliot wholly misunderstands the title she applies specially to "Safizi," *i.e.*, Safiya; she was styled Khassiki Sultân (not "Sultana Khassiki"), in common with every

other *kadin* who became the mother of a prince. Whilst on the subject of Turkish harems it may be added that the name of the lady Mahferouz does not mean "Star of the Night," and that "Sekuzula" seems to be a mistake for Shekerbuli.

It is a pity that so much enthusiasm for the past should not be tempered with better historical knowledge. Mrs. Elliot's style reflects a too fervid imagination:—

"A watery mystery mingling with every-day life, magical and strange! What scenes does it unfold! What memories does it awaken! Mythic, poetic, actual! Classic Greece hard by. The wild downs of Asia, the Kurdish Steppes, the Russian ice-ranges brought to hand, the whole history of the East veiled before one!"

Unhappily marks of admiration will not turn vapouring into historic insight; nor will the reader acquire a fuller comprehension of mediæval life in Eski Serai by such declamation as this:—

"Death walked with life, beauty with decay, in this charming abode, where love, despair, hope, agony, and ambition strove with each other! These are the tragedies of Eastern life, so short, so cruel! No Western sentiment to turn the edge, and clothe even murder with the poetry of passion. The crude, naked crime, the force of animal lust, the fell gripe of tyranny! These days are past with the power of evil. The Seraglio exists no more, save in its outward features, and sultans are now governed by the force of public law."

But Mrs. Elliot can also be calmly philosophic. Leaving naked crime and murder with its turned edge and poetic clothing, we arrive at a grave historical generalization:—

"All great revolutions turn upon some special crisis, often trivial, round which events range themselves in a course of natural sequence, which would seem specially prepared for their accomplishment, but are [sic] in reality only evolutions in the inevitable progression of circumstances."

The immortal author of 'Typical Developments' might well have envied this enunciation of a universal law.

Physical Religion.—Anthropological Religion.
Gifford Lectures. By F. Max Müller.
(Longmans & Co.)

In these two agreeable volumes of lectures Mr. Max Müller keeps up with spirit and cheerfulness his campaign against those inquirers who have discovered the beginnings of religion in irrationality and superstition. He will have it that man in the foundation, and largely in the development, of his religious ideas has been under the guidance of reason or—what to our author is identical—of language. The savage of to-day, the Greek or Indian of the dawn of history, has been much calumniated. If he told silly tales, as he undoubtedly did, about gods and creation—if he practised, as he undoubtedly did, what seem superstitious or magical rites—this is partly to be explained as pure play of fancy or effort of imagination not literally believed even by its authors, partly by the reaction of language—"fitetiam ut verba vim suam super intellectum retorquant," as Bacon says—on its innocent and rational inventors. Men have never really believed that sun and moon, and stocks and stones, and cows and snakes were divine, or that the inanimate was alive, or that

shadows, images, and dream-visions were living souls that could leave the body in life, and were permanently severed from it, without losing their own existence, by death. They told themselves these tales either for amusement, or as the only or most forcible expression they could devise for real truths, or because they found their own language too strong for them, and were seduced by it into what they could readily have seen were fictions had not their idioms seemed to have given them meaning and plausibility. If an advocate of the opposite theory points to the acts of worship of uncivilized men, or their other curious and irrational dealings with nature, and observes that in early stages of development the act better expresses the mind than the verbally enunciated dogma—which few know and fewer care for or have the ability to express—Mr. Max Müller answers that acts may be misinterpreted, that they may in their original form have been sensible and practical enough, but have become unreal and superstitious through man's scrupulous conservatism and anxiety to fulfil every jot and tittle of the law; or, again, through the tendency to extend by analogy (such as, indeed, we often see in intelligent children) rational practices into fields where they cease to be rational. If we add to this last motive that mysterious and most comprehensive one of symbolism, which has played so great a part in explaining away or in softening down harsh or monstrous practices, we shall in the end be able to admit that early men had as much good sense as an average F.R.S. of the present day, and even more than one who is, say, a spiritualist or a believer in telepathy. If they had only had the firmness to hold by this calm and solid judgment—if they had not been distracted by vague solitudes, misled by their own speech, worked on by an ambitious priesthood—they might have started scientific knowledge thousands of years ago, and the present condition of the race might have been something more elevated than can now be conceived.

It is to be feared that Mr. Max Müller's bright picture of primitive man will hardly find acceptance. He makes him altogether too reasonable, or, if it be thought an assumption to say this, too speculative. We must cast aside the plainest teachings of pure and of ethnological psychology if we are to deny that man is active before he is reflective, feels the pressure of practical before that of intellectual needs. If, then, we find him mixing "sympathetic magic" with his agriculture, or looking to its aid to procure him wind or rain, or burying food with the dead, we have a right to say that in the strictest sense of the term he "believed" in these things, that he was not merely expressing or symbolizing his feelings ('*Anthropological Religion*, p. 268). The belief grew out of the feeling no doubt, that is, it had no real basis but the feeling; it was no more based on induction or the inverse deductive method or any process known to logicians than the young lady's "belief in ghosts" of which Mr. Max Müller speaks. But that we should recognize this, and therefore deny the belief to have any objective validity, is one thing; that we should suppose the primitive man to have any idea of the basis of his beliefs

and their consequent unsoundness is quite another. This is what Mr. James has so well described and denounced as the "psychologist's fallacy," which he finds scattered broadcast over writings far more scientific in style and character than these lectures pretend to be. Mr. Max Müller is amused with the idea that children or savages should for a moment be supposed to believe a chair, say, alive, because when it has hurt them they beat it in anger, as if, he says, anybody would be more surprised than the child if the chair were to show itself really alive and retaliate. Doubtless the retaliation would seem surprising. Doubtless the child beats the chair because he is angry, and for no other reason; but because this is clear to us, it by no means follows that it is clear to him. He will not expect the chair to retaliate—that is too plainly opposed to his experience; but out of his very anger springs a belief (at least *pro hac vice* and within certain limits) in the personality of the chair. And to him a belief is a belief, whether grounded on emotion or on reason. And so it is to many of the grown-up children whom we call our friends and acquaintances.

It would be as impossible as it is needless to give a detailed account of these two volumes. The first is called 'Physical Religion,' because it aims at showing how experience of, and contact with, nature gave—and had given at the earliest epoch we can reach back to—some of the elements of religion, that is of genuine religion, such as the most refined and advanced creeds include and build upon. However grotesque and obscene we find the mythologies of Greece and still more of India, however quaint, indecent, or cruel we find their practices, yet Greece and India in the earliest times had reached to the root of the matter, an Infinite beyond, and acting through, nature, and not indifferent to human conduct. The lectures on 'Anthropological Religion' take up the tale, and show that in these same distant ages men had truly apprehended the secret of life, an immortal soul in man, distinct from his body and cognate with Deity. Many pages are spent in dilating on the importance of this universal consensus among men on the essentials of religion, and persecution is deprecated of those who really confirm Christianity by showing that it has its roots deep in the general heart of cultivated and uncultivated men. We hope and believe Mr. Max Müller runs no risk of being persecuted; he is usually thought to stand rather well with the world, both religious and secular. This, however, is by the way. In the mean time what does this imposing attribute of religion, "rooted in the general heart," amount to? It seems to amount to no more than this. Language, without which we could hardly, if at all, communicate or think, came into existence in a special way, a way purely accidental as regards its proper function, a way further concealed from all mankind till Noiré discovered it, and Mr. Max Müller propagated the knowledge of it to the ends of the earth. It was on this wise. Early man could do nothing without making a noise about it, as a hen clucks when she has laid an egg (we observe the same fuss still, made even by learned professors at

the universities). But he never made the same noise at two different occupations. Therefore these occupations came to be articulately known from the distinct "clamor concomitans" attending each, as is proved by all the earliest known roots meaning some act or occupation. The verb came first and the noun had to be named from it; all noun names, then, expressed agency, and thus the so-called personification of things arose from the mere accident that a particular thing was called a "cutter" or a "shiner" (as we believe street arabs call, or used to call, a sovereign), and hence people came to suppose, or to speak as if they supposed, that there was somebody behind the thing, who cut or shone. This does not seem a peculiarly satisfactory foundation for universal religion. We may add, though the view may be rejected as purely subjective, that while ready to believe potentially in the irrationality of our ancestors and in the influence exercised on them by their language, we find it hard to believe that they could allow it so completely to wheedle them out of their intelligence. Passion and emotion seem to us far more powerful agents to effect such an end.

This trick, however—we ought to say, this most beneficent deception—was operated by language. "The earliest framers of Aryan religion and Aryan thought . . . driven by the very necessities of pure reason, or, as we may now call it by a better name, by the very necessities of Logos or language . . . conceived and named for the first time the sky, the sun, the fire, and all the other great phenomena of nature, by means of roots, expressive of agency, of force, or, in the end, of causality" ('Phys. Rel.', p. 8). This exploit seems to Mr. Max Müller as noteworthy as the work done by Hume and Kant in regard to the category of causality; it certainly is comparable with it, inasmuch as to plain minds—shocking as this must seem to our eminent Kantian philologist—both our Aryan ancestors and the modern philosophers make "causality" entirely unreal; otherwise we fail to see the point of the comparison. While regarding Mr. Max Müller's account of the ascription, or seeming ascription, of personal agency to things impersonal as little better than intellectual jugglery, we grant with pleasure that he has in many points a clearer apprehension of the problem to be solved than some of the well-known, but very loose writers whom he opposes. When he says that we have to inquire not how "a stone was worshipped as a god," but rather what was meant by "god" and what development the idea of "god" underwent, we are quite at one with him. "God" must have quite a special meaning to those who can "worship a stone as a god." Nor do we deny to our author that many thinkers are much too ready to endow the savage with so abstract a conception as "personality," while denying him the faintest vestige of discrimination in the application of it. But let us suggest to him that we are still not bound to fall back on the "clamor concomitans." Whatever from its effects or its associations we love, hate, or above all fear, that we treat as a person, we come to believe in as a person. The famous verse says, "primus in orbe deos fecit timor"; we

would add "fecit odium, fecit amor," and perhaps other clauses. As for the "sensus infiniti," which we think, in England at least, De Quincey first proposed to substitute for "timor," we can only say we know too many people entirely devoid of it.

It would be absurd, as well as unbecoming, to try to anticipate the contents of the promised, but as yet unpublished lectures on 'Psychological Religion.' But the basis of them has been already stated by Mr. Max Müller, that the general drift of his thought and the position of each set of addresses in the system as a whole may be understood. We are, therefore, justified in saying that it is far from easy to understand what this basis is, and in particular how the series on 'Anthropological Religion' is essentially differentiated in scope from the series on 'Psychological Religion' that has still to appear. For the former series seems to take for its theme the extraction and growing perception of the idea of soul behind the body. This is by no means distinctly stated in the preface to the earlier of the two present volumes, giving the conspectus of what is to follow; here we are only told that 'Anthropological Religion' will deal with the worship of ancestors, will show what it implies and what it leads to; the recognition of breath, spirit, ghost, soul, mind, is left over for the final course. When, however, we turn to the 'Anthropological Religion' we find that, after the exceedingly lengthy preface (for pp. 1-180 are nothing else), the core of the book—lectures vii.-xi.—deals with just these ideas about soul and nothing else. And this is but natural, for, according to Mr. Max Müller, the worship of ancestors is just the expression of a perception of something incorporeal and immortal in man. Perhaps the course on 'Psychological Religion,' when it appears, will show that in the above criticism we have misapprehended the author's point of view. Assuming for the present that we have not, we await with much interest the description the ingenious author will give of the limits and subject of his next volume. Possibly he will even discover that, to provide himself with a subject, his view of ancestor worship in the volume before us will have to be modified. As, in our opinion, it certainly ought to be corrected, we shall be well pleased if Mr. Max Müller is led by his literary tact into a track which deeper considerations would show to be truer than his present one. Psychological grounds at least—for we will not anticipate the verdict of philologists and ethnologists—would lead us to regard ancestor worship as possessing an independent footing of its own, and as having aided the development of the idea of soul, rather than as having been borrowed from that idea when once it had been matured. Habits of awe and unquestioning obedience towards the head of the family have a way of maintaining themselves even after his removal from this earthly scene, and may well in their turn have generated a belief in his continued existence and potency. We must repeat an observation that we have above made, that of the influence of feeling on the formation of beliefs Mr. Max Müller seems unappreciative. Till he rates it more highly he cannot give his readers anything

but ingenious and one-sided suggestions, he cannot give them a convincing and well-balanced view of human development.

Lachrymæ Musarum, and other Poems. By William Watson. (Macmillan & Co.)

Few things in the literary history of our day are more unaccountable than the fortunes of Mr. William Watson's poetry. Unaccountable not because his poetry is undeserving of success, but because its kind is so unlike anything which *a priori* might have been expected to attract just when it has attracted. For some years what must, for want of a more accurate word for it, be called the fashion in poetry has been for a kind of produce reminding one somewhat of hothouse exotics, luxuriant, heavily perfumed, of a perfection in form and a refined splendour in tint that give the impression of almost exaggeration of beauty—at least this is what it reminds us of when we read the poetry of the great leading poets who are its exemplars; and the poetry of their disciples and of their imitators, successful "a little, much, not at all," as the case may be, in reproducing their various excellences, has, to say the least, no tendency to diverge from its types in the direction of common homeliness. No school in poetry can prevail for long without frustrating itself; however independent it is in its origin, it comes to be, in the hands of its minor and more numerous practitioners, a factory of copies of copies, and hence satiety among the reading public and a craving for something different, and new poets feel their impulse for song an impulse for change. One great poet is not superseded by another; we do not abjure Milton because we have learned to read Dante; Tennyson did not make Wordsworth out of date; but those periods of the influence of such and such manners and moods of poetry which can be compared to schools and fashions have only their turns, longer or shorter, and must yield place to successors. And thus it has been evident for a good while that a new writer of excellence, bringing poetry markedly varied from the characteristic types of any of the great Victorian poets and their school followings, might find occasion waiting to be taken by the forelock. Periods when out of every hundred new publications in verse ninety-nine were undisguised studies after Tennyson, or when not to imitate Tennyson chiefly meant to assume the outward signs of Robert Browning's poetic temperament, are such yesterdays as are almost still to-day. Those readers who in the current period have, more or less consciously, arrived at a state of literary palate in which the savour of change is demanded are best pleased with something that gives them the surprise of its being unfamiliar. Yet, if contrast to all the predominant modes that have won the ear of recent generations was to be expected in the nature of things, and in the nature of things was to be expected to attract, it could by no means be inferred that there was any opening for contrast amounting to reaction, not from merely forms and rhythms and styles of treatment, but from the whole inner spirit which our days have learned to identify with poetry. Sentiment, emotions, passions—whether presented with simplicity

and reserve or with fervid picturesqueness, whether as avowed themes or as the suggestion underlying themes not ostensibly concerning the heart of man, but brought from the sky, or the earth, or the sea—these, restored to poetry at the end of last century, have been the life-blood and core of all that our times have recognized as poetry: inasmuch that many of those who pride themselves on being literary eclectics have not been able to take other than a languid and critical pleasure in even the most felicitous classics the distinctly eighteenth century poets have bequeathed us, and the general public have for long seen in them chiefly matter for humorous perverted quotations and have not received them into their minds as poetry at all. Not even that wonderful piece of poetic artistry, the 'Elegy written in a Country Churchyard,' in spite of the perfection of its elaborately careful workmanship, its complete descriptions conveyed in but a phrase or a single opportune word, its subtly-simple melodiousness, could escape this general disregard: its very merits alienated readers accustomed to warmth and colour and a certain dramatic subjectiveness which emotional poets are wont, both by instinct and by art, to throw into their treatment of all things, personal or impersonal. There might be some response to hysterical excess, to imaginativeness pushed to monstrosity, to revolt against the fetters of any orderly versification, or to any other exaggerations of poetic inspiration and originality, but there was no response to the guarded verse of the eighteenth century poets. And lo! down drops Mr. Watson upon us from eighteenth century skies with his 'Wordsworth's Grave'—a poem which might have been written by a contemporary of Gray's fallen into a sleep like Rip Van Winkle's and awaked with all his youth and vigour fresh—and he is cordially received into literature, and passes to the front as a popular poet. He had known rebuff, it is true; his rush to success came several years after a first appearance which left him all but unknown, and as neglected as the most neglected of eighteenth century writers: but the very completeness of the failure to get a hearing from the public a dozen years ago made 'Wordsworth's Grave' to all intents and purposes a new book by a new writer when it was issued recently. The failure at the first publishing calls for no comment, though noteworthy in the literary history of a successful writer; there can be no question as to the fatal untimeliness of such a poetic enterprise then: but, however recognizable the opportunity ready for poetry on some novel or resuscitated method, it is not easy to see—even now that the thing has happened—how the to-day in which Mr. Watson has found his public and prevailed could possibly be a propitious season for poetry of a type in which staid impersonal pensiveness, independence of emotions and incidents, and pondered expression, are essential characteristics. It is the improbable that has come to pass. Yet if Mr. Watson found the waiting "year by inglorious year" a hard matter, as one of his sonnets has touchingly avowed, it is not surprising; for the fine qualities of his poetical work deserved an earlier recognition.

The elegy 'Wordsworth's Grave'—that beautifully versified combination of elegy

and critical essay—still remains Mr. Watson's completest achievement. It is in it that he has displayed to the best advantage his special gifts of discriminating thought and discriminating diction, and has made best use of what is also a gift—and in our days no common one—deliberate perseverance in polishing and repolishing, in seeking and choosing, till every epithet fulfils a purpose and every phrase has a sparkle in it. The mainstay of his new volume, the tribute ode on the death of Tennyson to which the name 'Lachrymæ Musarum' belongs, is no rival to the elegy on Wordsworth. It has like qualities, of course, but in less excellence. The cause must have been the shorter period given in this case to the process of retouching; for in conception and general strength 'Lachrymæ Musarum' shows no falling off from the standard of 'Wordsworth's Grave,' while here and there in it comes a line which, from the purely poetic point of view, is of a higher order than any in the earlier poem. But the adjectives on which Mr. Watson, as heretofore, relies so much for his expression are, though carefully sought and often successfully unexpected, but rarely so felicitous as many that could be quoted from his former work—in some instances are even crude and obtrusive; antithesis—which is another of the eighteenth century notes prominent in Mr. Watson's verse—is sometimes so employed as to constitute a defect, being banal or inapposite; and the poised and brilliant statement which can make trite ideas take effect as fresh and memorable has in a good many passages refused to appear at command. These are not so much blemishes as absence of certain charms; still the charms in question are so greatly a vital attribute of the genus to which Mr. Watson's poetry belongs that any diminution in them is of direct consequence to his poem as a whole. To say this does not imply that 'Lachrymæ Musarum' is entirely without these distinctive charms; it possesses them in instances quite numerous enough to demonstrate the choice precision and the skill of artful enhancements peculiar to Mr. Watson among our living poets. A conspicuous merit of the poem is its dignity—fit reverence to the theme—and if, under the impression of a loss which is still recent, some would desire a more impassioned lament, a warmer farewell, it should be taken into consideration that an elegiac ode is a ceremonial poem, a tribute of a ritual kind, with which lyric impetuosity and the interruptions of emotional grief are incongruous. 'Lachrymæ Musarum' is not meant for the cry of heart-rent bereavement, it is not a dirge, nor even a requiem; it is an act of veneration to the great poet who has just left us and

—hath joined the chorus of his peers
In habitations of the perfect day,
and the guiding thought is not of loss because he died, but of gain because he wrote immortally. The opening lines of the ode are unfortunate:—

Low, like another's, lies the laurelled head:
The life that seemed a perfect song is o'er:
Carry the last great bard to his last bed.

This is amazingly poor talk; and it blunders. The futility of the "low like another's" strikes disagreeably, still the fact mentioned is undeniable; but the surprised disappoint-

ment of the second line requires, to give it meaning, the inadmissible postulate that perfect songs never leave off; and in the third line there is a palpable confounding of two quite different kinds of *last-ness*—the setting of the one "last" against the other coming dangerously near punning. In parenthesis, it must be said, too, that, even if the point as to "last great bard" and "last bed" had been other than merely verbal, it would not have been so worth making that it should have been allowed to involve a disparagement to living poets of whom England is proud. We need not enter into questions of degree of poets' greatness—nor can contemporary opinion, inevitably affected by the mental atmosphere of the epoch, be of authority to decide what poems have exactly that dateless influence which will keep them livingly great through future centuries—but to name the recognized premier among surviving poets, Mr. Swinburne, to name one almost as highly held in honour, Mr. William Morris, is, without going further, to state that, in spite of Mr. Watson's notable critical faculty, "last bard" is an unjust piece of criticism. To return from this parenthesis:—after the third line the ode begins to rise to a higher poetical level; and, as is idiosyncratic with Mr. Watson, it is at its highest poetical level where it partakes of the nature of a critical essay. The enumeration of master-poets, of whom each

Greets him, their brother, on the Stygian beach, is, to be sure, enumeration and little else; the epithets and attributive phrases interspersed are singularly vague and impotent—"mightiest-brained Lucretius," "bright Keats," "calm Spenser," "Chaucer suave," there is no value, critical or poetical, in such characterization as this; and in the case of Dante even this sort of criticism has fallen short, and, with odd incongruity, a physical mark, "a gaunt right hand," is selected for specification. This recital—a short one—of the welcoming poets is one of those passages which more especially seem to show that Mr. Watson was at a disadvantage from not having full time for elaborating and perfecting. But where the ode passes into questionings and reflections on the nature of poetry Mr. Watson's critical discernment and command of poetic diction assert themselves, and fine and thoughtful lines are many. Perhaps the most excellent passage is:—

In far retreats of elemental mind
Obscurely comes and goes
The imperative breath of song, that as the wind
Is trackless, and oblivious whence it blows.
Demand of lilies wherefore they are white,
Extort her crimson secret from the rose,
But ask not of the Muse that she disclose
The meaning of the riddle of her might:
Somewhat of all things sealed and recondit,
Save the enigma of herself, she knows.

The address to Tennyson with which the ode concludes is, in some of its lines, a happy instance of Mr. Watson's critical perspicacity and his power of conveying an appreciative estimate by a few compact expressions. And the last two lines have much beauty:—

And thou, the Mantuan of our age and clime,
Like Virgil shalt thy race and tongue survive,
Bequeathing no less honeyed words to time,
Embalmed in amber of eternal rhyme,
And rich with sweets from every Muse's hive;

While to the measure of the cosmic rune
For purer ears thou shalt thy lyre attune,
And heed no more the hum of idle praise
In that great calm our tumults cannot reach,
Master who crown'st our immelodious days
With flower of perfect speech.

The other poems in the volume to which 'Lachrymæ Musarum' gives title are of less importance. 'The Dream of Man' is exceptional among Mr. Watson's poems in having a purely visionary theme. It is a fanciful story of God, Man, and Death, of which the gist is that Death is so necessary as affording "the one joy transcendent," "the joy of most glorious striving," that after Man has imprisoned Death, in defiance of God, he has to cry to God for relief from his despair, and God in pity frees Death, and envies Man because His own divinity precludes Him from the "transcendent joy" of the struggle He has restored to Man. Of course Mr. Watson's apologue is his own; yet in variations it has been many people's own before him; and so has the form of treatment which makes God one of the *dramatis personæ*, with Man as His rather hectoring interlocutor. The poem, though fictitious, is not in the higher sense imaginative. Its versification is somewhat jingling. In the next poem, 'Shelley's Centenary,' Mr. Watson returns to the kind of poetry in which he has achieved distinction. 'Lines to our New Censor,' a skit on Mr. Oscar Wilde, should disappear from future editions of the volume; Mr. Watson's fun is heavy. And probably most people could very well spare 'The Things that are more Excellent.'

NEW NOVELS.

Only a Horse Dealer. By Mrs. Robert Jocelyn. 3 vols. (White & Co.)

THOSE who appreciate what we may call the bright English novel, abounding in health, in hearths and homes, fresh young people, new slang, and country sports, may take pleasure in 'Only a Horse Dealer.' Like many of its class, it is distinguished neither by originality nor by grace of diction. The story, as the name indicates, has horsey interests; there is also a good deal of love-making. The morals, if not the grammar, are unimpeachable. A beauteous being of seventeen summers behaves very much better than seems at first sight probable, and as for her sister, aged twenty-two, she has enough common sense for sixty. Although not the horse dealer herself, she is next door to it, and helps to conduct that business and the marriages of her orphan brothers and sisters with unflinching judgment and incredible tact. The writer drags in sundry "hauntings" and "spookeries" of a mild nature—eventually explained in a somewhat lame manner without the intervention of the supernatural.

A Geraldine. By Richard Ashe King ("Basil"). 2 vols. (Ward & Downey.)

THE heroine of Mr. King's new novel is a *lusus nature*, embodying as she does all the good qualities which are conspicuously absent from her family and surroundings. Her father is a rack-renting squireen, her mother a snob, and her brother a weak, idle, and selfish loafer. The gentry of the neighbourhood are completed by a Protestant clergyman of the most bigoted and pedantic

type; another rack-renting squireen, who is a miser and usurer to boot, and whose son is the comrade of moonlighters and murderers; and finally an attorney whose creed is cheerfully described as "lower than the lowest creed in the lowest circle of hell." Shiela Fitzgerald—the spelling of the Christian name is Mr. King's, not ours—nobly atones for all their shortcomings. Her nerve and courage are amazonian, coupled with exquisitely refined beauty, infinite tenderness, and a genius for amateur detective work. As for the herculean hero, it must be confessed that he hardly redeems the unfavourable impression created by his behaviour in the opening scene, in which, after rescuing the fainting Shiela, he remarks to his comrade over her prostrate form, "Look here, Dunscombe; there's number three." In conclusion, the work may be cordially commended to all Nationalists who have a grudge against the Royal Irish Constabulary—"hectoring mercenaries" who, led by "mule-headed officers," habitually display the "ferocity of renegades" against their compatriots—as well as to all pessimistic politicians who hold that no good thing can come out of Ireland. There are some occasional strokes of humour in Mr. King's pages, but his pictures of Irish life, gentle or simple, are in the main disagreeable, and even repulsive.

The Mystery of St. Dunstan's. By Thomas Wright. 2 vols. (Sampson Low & Co.)

MR. THOMAS WRIGHT, the accomplished historian of Olney, has more than once claimed favourable attention in these columns by his vivid and faithful reproductions of seventeenth century life. He now comes before us with a "realistic and sensational story of Fleet Street in 1724," which fully justifies its title. Mr. Wright knows his period excellently well, and he has the gift, so essential in "mysteries," of keeping his secret until it can be kept no longer. The story is, in the main, founded on contemporary documents (although the author owns to having taken liberties with dates), and is excellently told. Mr. Wright does not commit the common error of laying on his contemporary colour thick and slab, nor does his dialogue smack of Wardour Street. At the same time, while avoiding all parade of archaism, he is successful in transporting us out of the present into the age of coffee-houses, highwaymen, and Mohocks. 'The Mystery of St. Dunstan's' is an excellent and engrossing tale, full of exciting incidents leading up to an unexpected dénouement.

Dark: a Tale of the Down Country. 2 vols. (Smith, Elder & Co.)

THE anonymous author of 'Dark'—short for Dorcas in Wiltshire dialect—knows rather too much about the agricultural labourer and his wife and daughters to warrant his painting them *à la* Watteau. His story of the North Wessex downs (he has rather unceremoniously appropriated Mr. Hardy's nomenclature) opens in idyllic fashion, but soon assumes a tragic complexion. The sordid and even brutal aspects of English rural life are dwelt upon; but the author of 'Dark' is not quite a pessimist, for there is something heroic as well as chivalrous in the fidelity of Jem Simmons, Dark's rejected suitor, and the

wind-up of the story is quite as satisfactory as could be expected. Assuming 'Dark' to be a first effort, it is a work of decided promise: painful and almost repulsive in parts, but marked by genuine force and pathos.

Time and the Woman. By Richard Pryce. 2 vols. (Methuen & Co.)

MR. PRYCE has already secured for himself so high a place among our minor novelists that we shall have the less hesitation in qualifying some of the praise which would undoubtedly be due to a beginner for such a work as 'Time and the Woman,' and in drawing more attention to the faults which seem to interfere with our full fruition of his talent. To begin with the more pleasant task of noting the very real merits of the book. Of the four principal characters three are quite excellent studies: Mrs. Ruthven, the perennially young grass widow; Gerald Ventnor, the hero; and Miss Norfolk, the society girl who, in spite of all her efforts, cannot get rid of her naturally good feelings. Miss Norfolk is certainly the triumph of the book; her frank *camaraderie* with men, her heroic efforts to be "in the swim," and her half-bitter self-depreciation are described with marvellous truth and sympathy. Most of the conversations in the book are also praiseworthy; though not exactly sparkling with brilliancy, they impress one as typical and lifelike. The subject, however, of the book—a rivalry between a mother and daughter—is unpleasant. It would be quite possible, of course, to treat such a subject successfully—what subject could not be?—but Mr. Pryce has not, in our opinion, done so. He does not seem sufficiently to realize its repulsiveness and give it enough probability by his treatment. There is a certain Mr. Hartford, for example, who, though rather foolish, is represented as a perfect gentleman. Mrs. Ruthven wishes him to marry her daughter, to prevent her from marrying the man they both loved; and this is how Mr. Hartford's position is stated: "Hartford was infatuated with Mrs. Ruthven.....His devotion was honest and sincere. He wished to attach himself to her. He felt that he could not do so more effectually than by marrying her daughter." These are the feelings of the most depraved libertine, not of a man such as Hartford is represented. The character of the daughter is also rather a defect in the story: she is made out to be so stupidly dependent on her mother in everything, that it is impossible to feel much sympathy for her misfortunes. Further, the unhappy ending is not particularly successful; there is not sufficient dramatic necessity for it, as it could so easily have been prevented, and it almost suggests the idea that the conventional happy marriage does not take place simply in order to be unconventional. Matters are left in an unsatisfactory and unexplained chaos. There is a point in Mr. Pryce's style which might well be corrected. He appears to be constantly animated with the very laudable desire of calling up clearly before the reader's eye the *milieu* of a given incident or conversation. But he does not succeed; what he does is to weary the reader with endless descriptions of the obvious, which remind one of Mr. Frith's

pictures. All the details of the pictures are almost aggravatingly correct—be it Piccadilly at night, a Bond Street confectioner's, a house in Chelsea, or a scene on the ice at Wimbledon—but there is no vivifying touch to make the scenes live to one who has not seen them; like second-rate photographs, they suggest a likeness to friends, to strangers nothing. The minuteness of detail occasionally reaches the point of absurdity, as when, in the description of a tea-party, Mr. Pryce says, "He poured in [to the teapot] the boiling water. It made an indescribable sound." For the rest, his style, though fairly correct, is not particularly pleasing; the sentences have a tendency to be too short and jerky, though sometimes he falls into the opposite extreme of involved and obscure writing, as in a marvellous paragraph that we noted on p. 117 of vol. ii. Still, as was hinted at the beginning of this notice, Mr. Pryce's new book is certainly one to be read, and it is only because it is so good that it has seemed worth while to dwell somewhat on its faults.

Singularly Deluded. By the Author of 'Ideala.' (Blackwood & Sons.)

THE author of 'Ideala' gave proofs of the possession of gifts quite out of the common as regards, style, description, and a sort of spiritual insight. In the novel before us we behold her immersed in the intricacies of incident, and the results are disastrous. 'Singularly Deluded' is the story of a gigantic wild-goose chase, arising out of an episode of quite transcendental preposterousness. A devoted husband ties his wife securely to a telegraph pole, leaves his child playing on the railway (where a train passes over the infant without hurting it), and disappears. And then through shipwreck and imprisonment and other hair-breadth escapes the faithful wife, after infinite anxiety, succeeds in hunting down—the wrong man. Her husband has walked over a cliff and become the captive of a deaf and dumb shepherd. The heroism and devotion of Gertrude Somers are indisputable; but one could wish the circumstances under which they are displayed had been less grotesque and idiotic.

A Moral Dilemma. By Annie Thompson. (Longmans & Co.)

THERE are good points in this love story. John Cayford is not a man of much imagination; but the intuition of strong attachment makes him realize that his dead friend would have foregone the vindication of his honour rather than embitter Mary's life. For the vindication would involve the destruction of the ideal moral dignity with which her love has invested one she is about to marry, and Wishart, or Presslie, has really repented since he did the wrong that ruined Alan Twiss. The reader will probably doubt the wisdom of this surcease of justice; still the dilemma is well enough put, and Mary is almost too soft a creature to suffer an agonizing blow. An old minister who is "gey bonnie at a funeral," and assumes his funeral manner to console John in that especial crisis in which condolence, from a brother man at least, is so hateful; a typical hypocrite of the religious type, so much more common a survival in the North than the South;

and a Scotch lassie who takes disappointment in love with that strong-hearted courage which can bear more pain than shallower natures, are described with more or less fidelity.

The Fate of Fred Lavers. By A. Morrison. (Digby, Long & Co.)

IT was foretold by a Brighton sibyl to the autobiographical narrator of this story that he would make his fortune by a book; but if he is to be successful he must amend his style. The atrocious career of the mesmerist, Fred Lavers, is told in a strange, half-colloquial manner, which leaves much to be desired. The rather unpleasant plot might have been presented with more force had the author refrained from speaking of "flunkeys" and the like, and taken trouble when in Paris (for he has been there as well as at Brighton) to ascertain the spelling of the "German Quatier" and the "Rue de Collissee." The verses, too, are some of them sad doggerel.

Avenged on Society. By H. F. Wood. (Heinemann.)

'AVENGED ON SOCIETY' is rather extravagant in style and a little peculiar in spelling. It has also a mysterious air, an unnecessarily mysterious air, even for a novel with a plot. It strikes one as being not quite well put together, and some telling parts are so clouded with obscurities of character or incident that it is a little hard to say what the general effect, or even purpose, of the story may be. There are situations and episodes that should be good, but they are more or less marred. The leading idea is sensational, but hardly well worked; its treatment and the feeling of uncertainty and want of balance deprive it of half its power. Yet one is by no means prepared to say that the novel has not a kind of wrong-headed cleverness, and even originality, about it.

A Born Player. By Mary West. (Macmillan & Co.)

THE motive and matter of 'A Born Player' may, perhaps, appeal but faintly to the ordinary novel-reader. Yet it is a well-told, thoughtful story of times when "play-acting" was ranked as an amusement "devil-born," and actors were with few exceptions eschewed as little better than pariahs. It is difficult to realize such a state of things, and easier to conceive of sundry conditions that obtained much further back. Miss (?) West's story is laid not a hundred years ago—near to us, and yet far enough off in some ways. It is carefully devised to suggest the slight differences of speech and the enormous difference in the tone of thought then and now; especially striking are the differences between the obscure Nonconformist circles of the early part of our century and the Nonconformist body of to-day. Mr. Unwin, the old minister, is a calm and beautiful character, and his subdued, quiet household seems to be well and naturally depicted. Matthew Hare, hero and player, is carefully and deliberately drawn, yet he does not leave any marked impression on the reader's mind. He has a good deal of the woman's hero about him—a beautiful, expressive face,

and a smile and voice that win all hearts, even of male as well as female Dis-senters. Matt goes against his world, and neglects an apparently pressing "call" to the ministry in his overwhelming passion for the "boards." He dies whilst enacting the part of Romeo, at a very early age indeed. Kean is in person introduced, not altogether unskilfully or disagreeably.

Poor Lady Massey. By H. Rutherford Russell. "Independent Novel Series." (Fisher Unwin.)

IT is rather disappointing to come across such a bread-and-butter sort of book as this in a series which calls itself "Independent." Wherein does the Independence consist? It would be interesting to know, for the book is strictly decorous—quite fitted, indeed, for any audience—nor can the idea of the story lay claim to any startling originality. The characters of the ambitious Lady Massey and of her poor weak-minded friend (who reminds us a little, *longo sed intervallo*, of Mr. Woodhouse) are well done; but at the end of the book no one is a penny the better or a penny the worse, except one man, who momentarily interferes with the marriage schemes and has to be killed off. It is not satisfactorily explained why the epithet of commiseration is applied to Lady Massey in the title, for she succeeds admirably in all her schemes; and though it is stated somewhat melodramatically at the end that she lost her daughter's heart, her character would hardly lead one to suppose that, even if she had known it, she would have been much afflicted by the loss of that rather unamiable young lady's affections. The story is well written, and contains some pleasant satire of country parish existence, but on the whole it seems rather futile.

A Canaanitish Woman. By T. Duncan. (Sonnenschein & Co.)

TO scoffers at the *dénouement* of 'The Little Minister' this book might seem a fair representation of what happened afterwards. A young lady of tolerably emancipated views marries a Free Kirk minister, but is so disgusted at his bigotry and at the intolerable meddlesomeness of his congregation that she finally elopes with a free-thinker. Parts of the book are not bad; the character of the freethinker is interesting and he says some amusing things, and the author is clever in securing some sympathy with the minister, while not concealing his narrow intolerance. But the parishioners inevitably suggest comparisons with Mr. Barrie's Scotch villagers, and though not represented as more tiresome to one another and to others, they have not the saving unconscious humour to make them interesting to the reader. There is also a suspicion of bitterness in the description, which has a somewhat jarring effect. The beginning of the book requires some elaboration to make the heroine's sudden change in her affections appear probable.

Saint and Cynic. By Albert Simmons. (Digby, Long & Co.)

A DILIGENT endeavour to discover some redeeming point in this book has been unsuccessful. It is an incoherent medley

about a young woman—who “translated Latin sonnets [*sic*] with unusual felicity,” of whom “every member was *embonpoint*,” and who rose from the position of ballet-girl to that of *prima donna*—and a fraudulent parson, whose crimes are almost outdone by his vulgarity. The fact is that it would be an undeserved compliment to the book to say more of it than that its dulness is about on a level with its bad taste, which is saying much.

Tante Joujou. Par Gyp. (Paris, Calmann Lévy.)

GYP's new book is a provoking one. It contains three stories, of which the first is a serious work, gloomy yet sweet, meant for people much grown-up, and, at the same time, hardly calculated to hold their interest. The other two stories are extremely slight. On the whole, the book is distinctly inferior in ability to those in the author's better-known style.

PHILOLOGICAL LITERATURE.

The Dialect of Hartland, Devonshire. By R. Pearse Chope. (Kegan Paul & Co.)—Mr. Chope has acted wisely in confining himself to one district of Devonshire. No single man can possess local knowledge such as can qualify him to compile a glossary of the dialects spoken in any one of our larger counties. It is sometimes forgotten that our county divisions, whensoever they may have arisen, are later than the settlements of those races which have stamped tones upon and given words to our common speech. If, therefore, the words used in a large county such as Devonshire, Durham, or Lancashire be all blended in one alphabet, confusion must be the result. This word-list seems to have been compiled with praiseworthy care. We meet with some few terms that are new to us, as, for example, “airy-mouse” for a bat and “hammer tacking” for dawdling about; but we do not encounter any of those especially Northern forms which we have heard it asserted still survive in Devon.

Behar Proverbs. Classified and arranged according to their Subject-Matter, and translated into English with Notes, illustrating the Social Custom, Popular Superstition, and Every-day Life of the People, and giving the Tales and Folk-lore on which they are Founded. With an Appendix and two Indexes, giving the Subject of each Proverb in English and the Important Words in Hindi. By John Christian. (Kegan Paul, Trübner & Co.)—This book, the title of which fully describes its purport and arrangement, would have delighted the soul of James Long, who at every Oriental Congress he attended urged the necessity for organizing throughout every province of India, and the East generally, a search for the people's proverbs. If his zeal was slow in being gratified, the reason was not far to seek. The very class of people who are the depositaries of proverbs, especially of those of a homely and concrete nature, are the least accessible to familiar intercourse with Europeans. Indeed, none but those who place themselves on a level with the native cultivator or artisan in his views of worldly affairs, in his mode of thought and reasoning, and in the way of clothing his thoughts in words, can hope to get at those gems in the social talk of Oriental races. Men like Mr. Christian—who combines with that indispensable qualification an acquaintance with Hindi lore and traditions, and the gift of sifting and arranging the materials collected—are of the utmost rarity in India and elsewhere in the East. His excellent book is, therefore, sure to meet with a hearty welcome on the part of all proverbologists. The introduction treats of

the general character and the classification of the Behar proverbs. For the spelling of the Hindi originals and in the mode of transliteration the author has followed Mr. G. A. Grierson, than whom he could not have a more trusty guide in this and all other matters concerning Hindi philology and Behar peasant life.

Die Aimarà-Sprache. Mit einer Einleitung über die frühere Verbreitung der diese Sprache redenden Rasse und ihr Verhältnis zu den Inkas. Von Dr. E. W. Middendorf. (Leipzig, Brockhaus.)—Of Dr. Middendorf's comprehensive work on the indigenous languages of Peru vols. i. to iv. deal with the Keshua and its literary history and remains. The present volume, the fifth, treats of the more ancient, but less important Aimarà, while a sixth will be reserved for the Chimu, which is now almost extinct. Aimarà is spoken by about half a million of Indians round the southern half of Lake Titicaca in Peru and Bolivia, but more especially throughout the department of La Paz, as well as on the eastern slopes of the Andes in the provinces of Yungas, Mufecas, and Larecaja. The tribes in these provinces are superior in physique, more cleanly, and less morose than the former. Originally the Aimarà appear to have come from the north, occupying the valleys between the two ranges of the Andes, and finally settling round Lake Titicaca. But that at one time they must have spread much further south and west is indicated by numerous place-names which find their only explanation in that language. This is a point to which Dr. Middendorf, in his learned introduction, has devoted a careful exposition. In the grammatical part of his work he mainly follows L. Bertonio and such native instruction as he could obtain at La Paz. He has also made the best possible use of the scanty texts available. In its structure and phonetic character the language appears to be akin to Keshua, though harsher and more guttural than the latter; in other respects the two languages differ considerably, both in vocabulary and in the choice of agglutinative particles, which are added to nouns and verbs for the expression of the grammatical categories. Aimarà is even richer than Keshua in words expressive of locomotion and carrying. For the latter it has no fewer than nineteen verbs, according to the object or the manner. It is much to be regretted that an ethnological treatise on the Aimarà tribes, published by Father L. Bertonio in 1599, should have perished; it would have gone far in settling some of the moot questions as to the relations of the Aimarà to the ruling Keshua-speaking race.

BIBLIOGRAPHICAL LITERATURE.

Books in Chains. By the late William Blades. (Stock.)—The editor of the “Book-lover's Library” has made a wise choice in selecting for a volume of the series a collection of some of William Blades's scattered writings. The pieces chosen are the bibliographical miscellanies on ‘Signatures’ and ‘Chained Libraries,’ Blades's last work, some articles on the ‘Invention of Printing,’ and a few minor ones on subjects more or less connected with printing. The first article, on signatures, is a good practical piece of work, and well merits reprinting; but it is to be regretted that the editor did not correct a few obvious slips in the original, or refer in any way to the additions which have since appeared in some of the literary papers. The chapters on chained books give an interesting history of some curious, out-of-the-way church libraries and similar collections. On the subject of early printing Blades's work was not so valuable, though always interesting. While Hessels on the side of Haarlem and Von der Linde on the side of Mainz were endeavouring to advance their cause by abusing each other,

Blades took up the hopeless position of saying, “There's a great deal to be said on both sides.” No doubt, if he had studied the subject from the books themselves, he would have been able to throw much light on the question; but this he had little opportunity for doing, and arrived at his conclusions solely from reading the modern literature on the subject. Though nominally impartial, the bias of his mind is clear, and he was evidently a partisan of the Haarlem side, so that his attempt to give a statement of each side of the case with complete fairness was, as might have been expected, quite futile. Nevertheless the articles are well worth reading, for they contain the general arguments in a short form, and are much more readable than the rather heavy books from which they are extracted, besides being, at any rate, free from the personalities which abound in the works of the two leaders. The book ends with a most amusing criticism, from the printer's point of view, of the picture by Maclise of ‘Caxton showing the First Specimen of his Printing to Edward IV.,’ pointing out the innumerable technical errors and anachronisms.

Sex quam Elegantissime Epistolæ. A Facsimile from Caxton's Edition, with an Introduction by George Bullen, C.B., LL.D. (Lawrence & Bullen.)—After repeated bargainings the British Museum obtained possession, in 1890, of the unique Caxton which is here reproduced in facsimile, and, as is fitting, the former head of the Printed Book Department, Dr. Bullen, has edited the reproduction. Dr. Bullen's reputation for bibliographical knowledge is fully borne out by the preface, which gives an account of the political complications which called these letters into being, with a short account of Carmelitanus and of the book itself. Carmelitanus himself is more a shadow than a reality, but the influence which he exercised upon his time is much greater than his writings would lead us to suppose. He was at one period almost a literary hack, employed in printing offices to edit their productions or to write prefaces, as he did for the Oxford edition of the letters of Phalaris and other books; but naturally much of his work was anonymous, and it is almost impossible after so long a lapse of time to distinguish all his productions, and give him such credit as is his due. He wrote, as was fitting a “poeta laureatus,” poems on the royal family, but he showed too great a readiness to praise the then ruling power at the expense of the last. However, he obtained preferment after preferment, and died in affluence. The letters themselves were written for the most part in 1482, and printed by Caxton in the following year. The volume is most carefully got up as regards printing, and though the facsimile in places seems not very clear, no doubt it simply reproduces what is a defect of the original. After the facsimile comes a translation of the letters rendered into readable English. To make this must have been a difficult task, for the Latin is of the poorest, and the subject is not one which lends itself to a very fluent style.

The British Bookmaker. Vol. V. (Raithby, Lawrence & Co.)—The *British Bookmaker* still continues to hold its place as the leading organ of English bookbinders, and certainly its volume is attractive in appearance. The letterpress is hardly so good as the illustrations, and year by year it tells less about bookbinding and more about trade unions—no doubt to some an interesting subject, but hardly the main object of the paper. Violent in its attacks on employers, and upholding but one side of the question, it is gradually losing the sympathy of its more liberal-minded subscribers, who find that important questions are treated in anything but an impartial manner. This applies, however, to but a small part of the volume; the rest is much more entertaining. The biographies of special binders are very interesting, and the specimens

of their work tend to emphasize to the reader their individual styles. And every style is given, so that the volume contains pictures of the very best and also certainly of the very worst bindings produced in the country. Among the best may be noticed one in green morocco, in the style of Mr. Cobden Sanderson, by Messrs. Riviere & Son, and plates of bindings by Stoakley & Son, Fazakerley, and Miss S. T. Prideaux. As an example of bad binding the plate on p. 174 will satisfy the most exacting critic. The articles consist for the most part, as is right, of practical information; there are also a few on the artistic and antiquarian sides of the subject. Mr. Brander Matthews contributes an entertaining account of the Grolier Club, the *dilettante* bibliographical society of New York, and the papers are illustrated with a few facsimiles of Grolier bindings. Of some of these it may be said in passing that, whatever they may be, they are certainly not Groliers. The competitions, which are held every month, seem to be useful in bringing forward novelties in the way of design from fresh sources.

Catalogue of Books printed at or relating to the University, Town, or County of Cambridge. Part B. (Cambridge, Macmillan & Bowes.)—Though, as Mr. Bowes points out, this publication is only a booksellers' catalogue, not a bibliography, it has been compiled with much care and furnishes more information than is to be found in many a more ambitious book. The second part, which is now before us, carries on the list of books from 1701 to the end of 1800, and contains more than a thousand titles. Though not containing so many rare and interesting books as the first part, it is none the less carefully compiled; the number of pages of each book is given, and very frequently a short biographical note of the author added. With a view to making the catalogue as complete and useful as possible, the compilers hope to publish an index of names, since, as the present arrangement is chronological, it is difficult to find the works of particular authors. They intend also to publish as an appendix a list of such books as were printed at Cambridge before 1700 and are not included in the catalogue, so that for that period at least the book will become an exhaustive bibliography. It only remains to add that it is very well printed on good paper.

Twelve Facsimiles of Old English Manuscripts. With Transcriptions and an Introduction by the Rev. Walter W. Skeat, Litt.D. (Oxford, Clarendon Press.)—Mr. Skeat has done well a small but useful piece of work. It is an introduction to a portion of English palæography, for those who wish to study the original MSS. of the early writers in our language. The audience addressed is consequently small. The student of palæography in general will find an equally good series of English facsimiles among the publications of the Palæographical Society; and the lover of illuminated manuscripts will find nothing to interest him in Mr. Skeat's volume. Its contents are purely literary, among them being parts of the 'Anglo-Saxon Chronicle,' the 'Ormulum,' 'Havelok the Dane,' Wycliffe's Bible, 'Piers the Plowman,' and two poems by Chaucer. All the plates (except one from Jesus College, Oxford) are taken from MSS. in the Bodleian Library, and (whether in consequence of this or not we do not know) there is some inequality in their chronological distribution. There is only one plate for the ninth century, one for the tenth, and none for the eleventh; on the other hand, there are two for the twelfth, three for the thirteenth, two for the fourteenth, and three for the fifteenth. No doubt the later centuries are the most important for the literary student, but still the preponderance is rather large. But when these limitations have been indicated, there is little to be said but commendation. For a little more than sixpence a plate the student of our early literature obtains twelve good photographs of fairly

representative MSS. (perhaps pl. iv., of the 'Ormulum,' is an exception), with descriptions and transcriptions complete; and in addition he receives, from so competent an authority as Mr. Skeat, a succinct statement of the chief features of the hands in which they are written. Four plates represent the Anglo-Saxon hand, from the end of the ninth century to the end of the twelfth; while eight represent the Anglo-French hand, from the thirteenth century to the end of the fifteenth. The characteristic differences between the two hands are stated, and also (but rather too briefly) some indications by which the dates of MSS. within each of these groups may be determined. Other information, necessary to beginners, respecting the use of capitals, punctuation, abbreviation, and so on, is also given, and, in short, all assistance that an instructor can give to enable a reader to decipher manuscripts of this class. Increasing study of early English literature has led to increasing reference to the original MSS. in which it is preserved, and increasing demand for transcripts or collations of their contents. These transcripts are sometimes made by persons imperfectly acquainted with the palæographical peculiarities of the manuscripts, and misunderstandings, with consequent false readings, are the inevitable result. To such persons, and to all who are undertaking the study of our early literature, Mr. Skeat's volume will be really useful; and it contains information which, so far as we know, is nowhere else collected in equally convenient compass and form. A special interest attaches to the last plate, which gives a facsimile of Chaucer's 'Balade to Rosemounde,' so fortunately discovered in a Bodleian MS. by Mr. Skeat himself less than two years ago, and hitherto only published in the *Athenæum* (April 4th, 1891). Many people will be glad to see a reproduction of the unique original. One little point of detail in connexion with it may be noticed: the initial *a*, which Mr. Skeat always prints as a capital, does not appear to be so intended by the scribe. It is true that it is larger than the *a* which occurs in the middle of words; but this is often the case with initials, and it is not so large, nor is it of the same shape, as the *A* at the beginning of ll. 4 and 18, which is unquestionably a capital. The point would have been of no importance had not Mr. Skeat called special attention to it in his introduction. The only errors of transcription or printing that we have noticed are xi. 3, "softly," where the MS. appears to have *saftly*, and xii. 5, "ioconde" for *ioconde*.

Manuel de Bibliographie biographique et d'Iconographie des Femmes célèbres. Par un vieux Bibliophile. (Turin, Roux & Co.)—This book is a pleasant change from the general run of gossiping and useless works issued under the name of bibliography. It is of real value, as all monographs would be if they were compiled with such care and research. The author has collected all the materials for the history of any woman known to fame, whether she was celebrated for her good qualities or notorious for her bad. Under each name we have first a list of all the biographies of that special person, or of such of her own works as throw some light on her history; and of all the books mentioned the published price, when possible, is given. Following the biographies we have a list of the portraits, an approximate value being quoted for those that are scarce. Lastly we have the price which an autograph has fetched at a sale, or at which it is quoted in a catalogue. When it is considered that the majority of women who have become celebrated are to be found in this volume, and that the notices of them take up over eight hundred columns, we can well believe the author's statement that the work has taken him many years, and admire the perseverance which has brought about so good a result. In English names the book is particularly rich—names running from queens like Elizabeth to humble people like Anne Greene,

who is now only known to fame as having been hung at Oxford in 1650, from which process she revived and completely recovered. Great care has been taken to print the English titles correctly, which is rarely done in a foreign book, and the whole work is singularly free from misprints. At the end of the book are given lists of biographical dictionaries which treat of women, both general and national, and of books and catalogues of portraits and autographs. It is only after repeated use that the completeness of such a book as the present can be fairly gauged, but as far as casual reference enables us to form an opinion, the author would appear to have done his work carefully and accurately, and to have produced a book of real use.

M. BRIQUET, of Geneva, has sent us a pamphlet containing a summary of the results of his inquiries into the value of water-marks as a means of determining the age of undated documents. Confining himself, in the first instance, to Italy, he has examined upwards of 11,000 specimens of paper, dated between 1285 and the middle of the seventeenth century. Among these 11,000 specimens he has noted 7,420 varieties of water-mark, which fall into 1,226 groups or types; and of these 1,226 types more than three-fourths are found to have a duration of less than forty years. If the details of M. Briquet's laborious investigations are ever published, it is clear that they will often provide a serviceable aid towards fixing the age of undated documents, and M. Briquet states that they are of some, though distinctly less, value in determining the place of publication. It is to be hoped that M. Briquet will be encouraged to continue his researches, though the labour of extending them over Germany, France, Holland, and England, to mention no other countries, will be immense; but till they are published in detail it is impossible to judge satisfactorily of their precise value.

OUR LIBRARY TABLE.

It is difficult to speak highly of Mr. Sidney Whitman's attempt to solve the complicated problem the Habsburgs' realm presents. *The Realm of the Habsburgs* (Heinemann), instead of furnishing an unprejudiced account of contemporary Austria, supplies a panegyric on Judaism, and a denunciation of Roman Catholicism as the root of all evils, political and social, in the Dual Monarchy. The writer takes it for granted that Englishmen are ignorant of foreign affairs, and yet fails to display his own acquaintance with much that should be known by the author of such a work as he proposes. His book, although amusing in parts, reads too much like a collection of ill-digested notes. He generalizes from isolated incidents, and founds sweeping theories upon the most trivial data. We fail to discover evidence of "suspicion and distrust of his fellow creatures" in the Austrian because he is addicted to registering his letters, or to regard as a "trait of jesuitical suspicion" the caution of a judge to "a prisoner in open court," "Do not lie!" It is no joke that you expose yourself to! Nor can we consider it a sign of Austria's decadence, as Mr. Whitman does, that a "clock in one of the principal streets of a large town" had stopped work when he visited the place. It is not so very long since a letter appeared in the *Standard* complaining that three public clocks within view of the Bank of England had not gone for some time past, but the writer did not suggest that that was a sign of Great Britain's speedy decay. Yet these are the trivialities Mr. Whitman cites as proof that the realm of the Habsburgs is on the road to ruin! He argues stoutly that the real representative German lives only in the German Empire, whilst those who exist in Austria are effete, worn out, and giving way to the conquering Jew—the Jew who is not only

the fountain-head of all that is able, progressive, and heroic in the Dual Monarchy, but is increasing at such a rate that he must speedily swamp the other nationalities. The prolificness of the Hebrew race is notorious; but Mr. Whitman's other assertions await stronger evidence than he has adduced for their confirmation. Certainly his proposition that the Jew is the mainspring of Hungary's prosperity is contrary to fact. The dislike of the other races for the Jew is proverbial, and Mr. Whitman's own reference to the saying that Jewish syndicates "hold mortgages over most of the land of Hungary" would explain why, were the saying true. Mr. Whitman is very severe upon the present military system of Austria-Hungary, but can only refer to her past misfortunes in confirmation of his condemnation. Well-informed critics consider that the Dual Monarchy is rapidly recovering her military strength, and that her chief danger does not arise from a *laissez venir* policy, but from too radical a change in all arms from former systems. Everything is so new. Austria's hope lies in her ability to revive after misfortune. Frederick III.'s comparison of himself to the willow which bent beneath the blast to rise again when the tempest was over is equally applicable to his successors' empire. The real weakness of the Habsburg realm is that so much depends upon the character of its ruler. The emperor is the link which holds the different countries together. When the connecting link breaks, all may be lost. English colonies may separate from the mother land and build up independent empires without impairing the prestige or power of the parent country, but with Austria the loss of one link may involve all in ruin. Mr. Whitman does not touch upon the finance, navy, civil and diplomatic services, nor the trade and commerce of the realm he writes about. A knowledge of the Magyar tongue might have prevented him from accepting much of his information at second hand, and so have saved him misconception about Hungary at least.

THE slips of circumstantial evidence (which after all is generally the best) and the wiles of the detective are the themes of Mr. Donovan's *From Information Received* (Chatto & Windus). It will be found interesting or profoundly depressing according to the individual temperament. The work is occasionally sentimental, as in 'Big Mike's Angel,' and not unfrequently relieved by moral reflections. 'Faithful unto Death' represents the highest pitch of tragedy. We are not unswerving admirers of Mr. Donovan's style: "A man by the name of Smith" is not yet English.

Road, Track, and Stable—an illustrated American work published by Messrs. Little, Brown & Co., of Boston, and written by Mr. Merwin—is a little too American, in the preference that it gives to trotting horses of the American type, to have very great interest for English readers. There is, however, a chapter on saddle horses which is by no means bad; and the illustrations are excellent.

BARON DE VAUX publishes, through Messrs. Rothschild, of Paris, a volume on riding, which, although admirably illustrated and pleasant to turn over, is not likely to become popular in this country. The title is *Écuyers et Écuyères*. The work consists partly of biographies of famous circus riders and partly of a treatise on riding as it is admired on the Continent. There are few on this side of the Channel who will care for the biographies, and the teaching of the French school of riding, with its solemn mysteries, has few devotees among us; Capt. Hayes is serious enough for us, and for those who need more there are older treatises upon formal riding of the continental type. Some of the illustrations in the present work themselves remind us of the well-known treatises.

Kelly's *Handbook to the Titled, Landed, and Official Classes for 1893* is again excellent. We

have often named this publication as among the very best of all books of reference, and we continue to think it one of the most accurate and useful.

MESSRS. SAMPSON LOW & Co. have brought out in three pretty volumes a most agreeable reprint of *Lorna Doone*. In its new guise Mr. Blackmore's famous romance will find a warm welcome from his numerous admirers. There could hardly be a better gift-book for old or young. We fancy the book is "made in the United States." No printer's name is given, and although we do not like this practice, it is better than putting a London imprint on a book set up in America. However, the plan Messrs. Longman have adopted in the case of 'Keith Deramore' is the best, and will probably be generally followed.

ANOTHER reprint that deserves warm praise is the *édition de luxe* of *A Window in Thrums*, which Messrs. Hodder & Stoughton have brought out. The excellent typography, due to Messrs. Clark, of Edinburgh, and the wide margins, and, above all, Mr. Hole's striking etchings, stamp this as perhaps the handsomest book we have seen this year. Mr. Barrie is one of the most popular novelists of the day, and the sumptuous form in which his most famous work now appears will no doubt attract a large number of buyers. The 560 copies printed will, we expect, be speedily exhausted.

We have on our table Charles Kingsley, by the Rev. M. Kaufmann (Methuen),—*The Fish-guard Invasion by the French in 1797: some Passages taken from the Diary of the late Rev. D. Rowlands* (Fisher Unwin),—*The Latin Compound Sentence, Rules and Exercises*, by A. M. M. Stedman (Methuen),—*Livy, Book VI.*, with Introduction and Notes by H. S. Stephenson (Cambridge, University Press),—*The Principles of Elementary Algebra*, by N. F. Dupuis (Macmillan),—*The Avon English Primers, Standards III. to VI.* (Pitman),—*The English Language*, by W. H. Low (Clive),—*Hindustani Idioms*, with Vocabulary and Explanatory Notes by Col. A. N. Phillips (Kegan Paul),—*The Avon Practical Arithmetics, Standards I. to VII.* (Pitman),—*Selections from American Authors, Easy Reporting Style* (Pitman),—*How to Dance* (Routledge),—*Atomic-Consciousness* (Harris & Haddon),—*Manners and Monuments of Prehistoric Peoples*, by the Marquis de Nadaillac, translated by Nancy Bell (Putnam),—*Oriental Diplomacy*, by C. Bezold (Luzac),—*The Humours of Cynicism* (Simpkin),—*Theory and Analysis of Ornament*, by F. L. Schauer-mann (Low),—*Transactions of the Royal Historical Society, New Series, Vol. VI.* (Longmans),—*Matches that Strike*, edited by C. Bullock ('Home Words' Office),—*A Good Little Book*, by Squire Tom (Digby & Long),—*An Angel's Visit and A Guid Tocher*, by A. Marchbank (Gibbins),—*Trifles for Travellers*, by A. Wentworth (Digby & Long),—*Bread and Butter Stories*, by E. Carrington (Griffith & Farran),—*A Little Dog's Diary*, by Mrs. Clinton - Baddeley (Digby & Long),—*The Clock on the Stairs*, by A. Weber (Griffith & Farran),—*Summer-Fallow*, by C. B. Going (Putnam),—*Songs of an Exile*, by V. E. Marsden (Stott),—*Early Poems*, by Sir R. J. Cust (Kegan Paul),—*Bric-à-Brac Ballads*, by Goose-step (The Leadenhall Press),—*A Formulary of the Papal Penitentiary in the Thirteenth Century*, edited by H. C. Lea (Philadelphia, U.S., Lea Brothers),—*God's Image in Man*, by H. Wood (Stock),—*The Bible and English Prose Style*, edited by A. S. Cook (Boston, U.S., Heath),—*Apologetics*, by A. B. Bruce, D.D. (Edinburgh, T. & T. Clark),—*From Abraham to David*, by H. A. Harper (Percival),—*Lehr- und Lesebuch der siamesischen Sprache*, by Dr. F. J. Wers-hoven (Vienna, Hartleben),—*Nieuwe Bijdragen op het Gebied van Godgeleerdheid en Wijsbegeerte*, by Dr. J. Cramer and Dr. G. H. Lamers (Utrecht, Breijer),—*Philos Schrift über die Vor-*

sehung, by P. Wendland (Berlin, Gaertner),—and *Thérèse Gervais*, by E. Cadol (Paris, Lévy). Among New Editions we have *Labour Contracts*, by D. Gibbons (Lockwood),—*Popular Digest upon Income Tax*, by J. Affleck (Manchester, the Income Tax Agency),—*Moffatt's Civil Service Examples in Arithmetic*, by J. Hall and E. J. Henchie (Moffatt & Paige),—*Modern Views of Electricity*, by O. J. Lodge (Macmillan),—*Farm Produce Realization*, by D. Tallerman (Simpkin),—*A Manual of Parochial Work*, edited by the Rev. J. Ellerton (S.P.C.K.),—and *Sussex Folk and Sussex Ways*, edited by the Rev. H. Wace, D.D. (Chatto & Windus).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Body's (Rev. G.) *The Life of Love, a Course of Lent Lectures* cr. 8vo. 4/6 cl.
Dix's (M.) *The Sacramental System considered as the Extension of the Incarnation*, cr. 8vo. 6/ cl.

Law.

Jones's (C.) *The Business Man's County Court Guide*, 2/6 cl.
Safford's (F.) *Merchandise Marks*, cr. 8vo. 7/6 cl.

Fine Art.

Fullwood's (J.) *Fairlight Glen, with Illustrations*, 50/ net.
Poetry and the Drama.

Heine (Heinrich), *Works of*, translated by C. G. Leland, Vols. 7 and 8, cr. 8vo. 10/ cl.
Ibsen's (H.) *The Master Builder, a Play*, translated by E. Gosse and W. Archer, cr. 8vo. 5/ cl.
Lester's (H.) *Memories of Gloucester Cathedral, and other Poems*, cr. 8vo. 2/ cl.
Virgil's *Æneid*, Books 1-6, translated into English Verse by J. Rhoades, cr. 8vo. 5/ cl.

Political Economy.

Smith's (C. W.) *Original Theories upon and Remedies for Depression in Trade*, 12mo. 2/ cl.

History and Biography.

Aberdeen (Earl of), by Hon. Sir A. Gordon, cr. 8vo. 3/6 cl. (Prime Ministers of Queen Victoria.)
Froude's (J. A.) *The Divorce of Catherine of Aragon*, 6/ cl.
Macdonald (Marshall), *Recollections of*, edited by C. Rousset, translated by L. Simeon, cr. 8vo. 6/ cl.

Geography and Travel.

Gillmore's (P.) *Gun, Rod, and Saddle, a Record of Personal Experiences*, cr. 8vo. 6/ cl.
Keltie's (J. Scott) *The Partition of Africa, with 21 Maps*, large post 8vo. 16/ cl.
Somerville (E. A.) and Ross's (M.) *In the Vine Country*, 3/6

Philology.

Tennyson, *The Holy Grail*, with Introduction and Notes by G. C. Macaulay, 12mo. 2/6 cl.

Science.

Gibson's (G. A.) *Cheyne-Stokes Respiration*, 8vo. 5/ cl.
Junior Local Arithmetic (The), without Answers, 12mo. 2/ cl.
Ornithology in relation to Agriculture and Horticulture, by Various Writers, edited by J. Watson, cr. 8vo. 3/6 cl.
Waddington's (R.) *Metric Card*, 6/ on roller.
Watts's (F.) *An Introductory Manual for Sugar Growers*, 6/ cl.
Youatt's *Complete Grazier and Farmer's and Cattle Breeder's Assistant*, rewritten by Frearm, roy. 8vo. 31/6 half bound.

General Literature.

Better Way (The) of assisting School Children, cr. 8vo. 2/6 cl.
Colomb's (Vice-Admiral P. H.) *Essays on Naval Defence*, 6/ cl.
Croker's (B. M.) *Two Masters*, cr. 8vo. 2/ bds.
Cummins's (C.) *Book-keeping, the Science explained, with Improved Systems*, royal 8vo. 2/6 swd.
English Prose, *Selections with Critical Introductions* by Various Writers, edited by H. Craik, Vol. 1, cr. 8vo. 7/6 cl.
Fraser's (Mrs. A.) *A Modern Bridegroom*, cr. 8vo. 2/6 cl.
Habberton's (J. A.) *A Lucky Lover*, cr. 8vo. 3/6 cl.
Kippen's (J. M.) *The Laird's Deed of Settlement, or the Secret of the Vault*, cr. 8vo. 3/6 cl.
Nash's (J. T.) *Volunteering in India*, cr. 8vo. 3/6 cl.
O'Neill's (M.) *An Easter Vacation*, cr. 8vo. 3/6 cl.
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Rhoades's (W. C.) *The Story of John Trevenick*, 3 vols. 31/6 cl.
Sergeant's (A.) *The Story of a Penitent Soul, Popular Edition*, cr. 8vo. 3/6 cl.
Tertre's (F. du) *From the Dead, a Romance*, cr. 8vo. 2/ bds.
Waite's (A. E.) *Azoth, or the Star in the East: a New Light of Mysticism*, roy. 8vo. 2/ cl.

FOREIGN.

Theology.

Hase (K. v.) *Kirchengeschichte*, hrg. v. G. Krüger, Series 3, Div. 2, Part 2, Vols. 1 and 2, 12m.

Schanz (P.) *Die Lehre v. den heil. Sacramenten der katholischen Kirche*, 10m.

Fine Art and Archaeology.

Abhandlungen d. archiologisch-epigraphischen Seminars der Universität Wien, Part 9, 6m.

Yriarte (C.) *Les Fleurs et les Jardins de Paris*, 3fr. 50.

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Angellier (A.) *Robert Burns, sa Vie, ses Œuvres*, 2 vols. 15fr.
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Geography and Travel.

Barbier (C.): *Voyage au Pays des Dollars*, 3fr. 50.
 Pichon (L.): *Un Voyage au Yunnan*, 3fr. 50.

Philology.

Andree Archiepiscopi Lundensis Hexaëmeron, Libri XII.
 ed. M. C. Gertz, 11m. 25.
 Prætorius (F.): *Zur Grammatik der Gallasprache*, 22m.
 Schultz (O.): *Die Briefe d. Trobadors Raimbaut de Vaqueiras an Bonifaz, Markgrafen v. Monferrat*, 4m.

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Arbeiten aus dem zoologischen Institut zu Graz, Vol. 5,
 Part 1, 3m.
 Lacroix (A.): *Minéralogie de la France et de ses Colonies*,
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 Theuriot (A.): *La Chancinesse*, 3fr. 50.
 Weiss (J.): *Le Combat constitutionnel*, 3fr. 50.

BARABBAS AND—ANOTHER.

At this distance I cannot quite see what in the world my private notes have to do with Mr. William Heinemann's public scufflings. If he had told me that he wanted my views on the hardships of publishers for publication, I should have been most happy to have forwarded them, though I do not think that he would then have considered them of interest to your readers.

What I wrote to him was an ordinarily civil acknowledgment of his letter to the *Athenæum*. If I had imagined that he was going to give my letter to the public, I should not have been at such pains to dwell upon what seemed to me his one fair contention. Nor should I have confined my remarks to the justice on his side. My practice (for I have bought my experience in the market) is to deal with publishers entirely through an agent.

RUDYARD KIPLING.

THE ETHICS OF PLAGIARISM.

The Hermitage of Braid, Edinburgh, Feb. 11, 1893.

CAN you recommend me to any treatise on the Ethics of Plagiarism? Where does legitimate borrowing end, and barefaced stealing begin? Most writers who have done a little in the way of historical research know how coolly and systematically the results of their labours are appropriated by penny-a-liners. I presume that the papers in the Rolls House are public property, and that no one has any copyright in the discoveries that he may make. But when the conveyancer ("convey, the wise it call") goes further, and uses without acknowledgment original descriptions of people or places, one feels that something is wrong, and that a liberty is being taken. Let me, as an illustration, offer an experience of my own. In 'Maitland of Lethington,' published in 1888, I had written of Craigmillar Castle:—

"The favourite castle of Mary Stuart occupies a commanding position on the road to Dalkeith. Facing Arthur's Seat, flanked by the Pentlands, it crowns the low ridge that lies between the two. Though close to the capital—so close that the chimneys of St. Giles's bells are clearly heard of a summer night—the castle is in the open country, and the breeze that blows round its turrets is fresh and keen. From the battlements the outlook is wide,—the great Lothian plain, with glimpses of shining sea and shadowy moorland, stretching away to the horizon."—Vol. ii. p. 192.

In the present number of the *English Illustrated Magazine* there is an article on 'The Scottish Castles and Residences of Mary, Queen of Scots' (admirably illustrated by Sir George Reid), and the writer thus describes Craigmillar:—

"The Castle of Craigmillar is said to have been Mary's favourite dwelling. Little wonder if it were, for the situation commands one of the most extensive and diversified prospects of shining sea and shadowy moorland that the eye could wish to rest upon. Facing Arthur's Seat, flanked by the Pentlands,—from whose heath-crowned heights the breezes blow fresh and keen—it occupies a commanding position on the ridge that lies between the two; and though close to the capital it is as much

in the open country as if it lay 'far from the madding crowd' in the bosom of some Sleepy Hollow."—P. 358.

Although my 'Maitland of Lethington' is not alluded to throughout the article, no man of letters, I should fancy, would have any difficulty in deciding that the one passage must have been taken, almost word for word, from the other. How far is such pilfering (under slight disguise) justifiable and in accordance with literary etiquette? Where, in short, is the line to be drawn between fair and fraudulent trading?

JOHN SKELTON.

"LIFTING" AT EASTER.

FOR the information of your correspondent who writes in the *Athenæum* on the old custom of "lifting" at Easter, allow me to state that the woodcut referred to as being in Hone's 'Every-day Book' was the joint work of two brothers—Samuel and Thomas Williams—well-known wood engravers in their day. S. Williams made the drawing (see his monogram near the left-hand corner of the cut in question), and T. Williams engraved it. They were both good artists as well as wood engravers—terms not always synonymous.

S. Williams, and not George Cruikshank, drew and engraved most of the illustrations in Hone's 'Every-day Book.' George Cruikshank contributed a few sketches to that work, but he was not a wood engraver and never cut any of his own drawings. The initials of S. and T. Williams frequently occur throughout the 'Every-day Book.' Sometimes they are given in full (see pp. 35, 271, vol. i.).

MASON JACKSON.

Pensarn, Abergelle, North Wales, Feb. 4, 1893.

WITH reference to Precentor Venables's letter in your issue of to-day I shall be obliged if you will allow me a few lines to state that in annotating the old practice of "lifting," which was ordered to be "decried" by the Manchester constables in 1754, I was well aware that it took place on Easter Monday and Tuesday, and not on Shrove Tuesday.

The first reference to it in the Manchester Constables' Accounts is on p. 68 of vol. iii., but just previously on p. 66 there is mention of the bellman decrying "cock-throwing." This old custom, as I explained in a note, took place on Shrove Tuesday, and two pages further on the note on "lifting" occurs. Your reviewer read both these notes, and after referring to the action of the bellman decrying "the throwing at cocks on Shrove Tuesday" he writes, "At the same time in the year there was an objectionable custom of 'lifting.'" There is a slight slip on his part as to the time of year, for my note on p. 68 is perfectly clear:—

"'Lifting' was an old custom practised on Easter Monday and Tuesday, and had reference to the rising of our Lord from the tomb on Easter Sunday. The custom was for groups of women to catch hold of and to 'lift' from the ground all the men they met, whilst the men did the same by the women. A small payment evaded this rough horse-play, which was apt to become indecent and annoying."

I am sure your readers will be as glad as I am that the above slight slip on the part of your reviewer should have led to the publication of such an interesting communication as that sent by Precentor Venables.

J. P. EARWAKER.

It is a mistake to assume, as Precentor Venables does (*Athen.*, February 4th), that Cruikshank "drew and cut most of the illustrations for the 'Every-day Book' and Hone's other works." Hone's chief illustrator, and the author of by far the most numerous and best of the original designs in the 'Every-day Book,' the 'Table Book,' and 'Year Book,' was Samuel Williams, one of the most accomplished book illustrators of his time, both as a designer and engraver on wood. Precentor Venables refers especially to, and asks for information as to,

an illustration of the old custom of "lifting," which he considers as worthy of Cruikshank. In point of artistic execution it is far superior to any of the few designs by Cruikshank which appear in the same volume. The initials "T. W.," which Precentor Venables inquires about, are those of Thomas Williams, the engraver; but the design is unmistakably by Samuel Williams, whose initials may be seen on the left hand of the woodcut. P. A. DANIEL.

The Homestead, Lathom, Ormskirk.

MY years are not as those of the Precentor of Lincoln by nearly a score, and yet I have been frequently "lifted." Indeed, the used hard in this district, even after the advent of the "new police," and has scarcely been extinct for more than a quarter of a century.

The name given to this custom about Ormskirk was neither "lifting" nor "heaving," but "hewing"—I presume so named from the cries of the women which accompanied the victim to mid-air: "Hew!" "Hew!" "Hew!" I am not certain of the spelling, nor can I find the word in any form in the archaic dictionaries to fit the action.

The *modus operandi* was as follows: Even sides of women crossed hands, and supernumeraries laid the victim horizontally on this natural bed, from which, by the simultaneous action of the operators, he rose at intervals to salute the sky, somewhat after the fashion of a tossed pancake. The boon for this enjoyment was a kiss and a fee, but immunity from the former could be purchased by the over-modest with increased largesse.

As the custom around here was for the men to "lift" the women on Easter Monday, and for the women to retaliate on them the following day, I think that the Precentor of Lincoln's correction of Mr. Earwaker's statement about this high celebration will be right, otherwise it will be curious to find such a want of uniformity in the same county.

"Lifting" by the men fell into disuse long before the women ceased to exercise their exalting functions, and I never saw or heard of the use of a chair, or of the vertical position of the victim.

JAMES BROMLEY.

Bewick House, Gloucester, Feb. 9, 1893.

PRECENTOR VENABLES inquires in his letter to the *Athenæum* of February 4th if any of your readers can say to whom the initials "T. W.," attached to the woodcut in Hone's 'Every-day Book' illustrating this article, belong. I suggest that they stand for Thomas Williams, a well-known wood engraver of the time. Precentor Venables is mistaken in assuming that George Cruikshank "drew and cut most of the illustrations for the 'Every-day Book' and Hone's other works," for of the 436 woodcuts illustrating the 'Every-day Book' only twelve were drawn by Cruikshank, and these—like all his designs on wood—were cut, not by him, but by a wood engraver.

H. W. BRUTON.

THE PROPOSED WELSH UNIVERSITY SCHEME.

February 7, 1893.

WILL you permit me, as a member of the Committee which drafted the scheme for the proposed University of Wales, to protest against the misstatements both of fact and of intention contained in an article in your columns of last week on the subject? The writer says, in summing up, that

"the draft charter virtually constitutes each constituent college a university with power to prepare its own plans of study, to fix its own examinations, to appoint its own examiners, to hold its examinations in its own town, and to exercise by arrangement the powers conferred by the draft charter upon the University Senate."

In reply to this sweeping indictment may I be allowed to say:—

1. That under this scheme no college has "power to prepare its own plans of study";

but only the privilege of proposing plans of study for the approval of the University authorities (clauses 38, 65, 66).

2. That no college has power "to fix its own examinations"; but only the right to propose plans of examinations for the approval of the University authorities (*ibid.*).

3. That a college may, indeed, "appoint its own examiners"; but that no candidate can receive a degree without the recommendation of other examiners appointed by the University Court (clauses 38, 53, 54).

4. That no college has power "to hold its examinations" in its own town or elsewhere; but only the right to claim, what the University of London already grants, examination of its students in its own town by the University (clause 55).

5. That no college can, under any provision of the scheme, "exercise by arrangement" any of the powers of the University Senate. Clause 72, if that be the clause alluded to, does not refer to colleges at all, but to the Senates, or professorial committees, of the Colleges; and simply allows a resolution of the University Senate to be passed without the formality of a meeting, if all its three constituent parts are agreed upon it: a measure of obvious utility in the special circumstances of Wales.

There has not been the smallest intention or desire evinced on the part of the framers of the scheme to constitute "three universities in Wales"; or to give any college powers with regard to degrees independent of the central authority. What we did aim at, and what we believe ourselves to have attained, was to reconcile, under a federal plan of organization, security for the equality and sufficiency of the university standard with that reasonable degree of *Lehrfreiheit* which we considered essential to obtain the full benefits of the professorial system of teaching already established in the Welsh colleges. What impossibility, or even difficulty, there can be in maintaining an equality of standard between three divergent curricula I confess I cannot perceive. The University of Cambridge maintains such an equality between eight or nine entirely separate curricula for a degree in arts, and the Education department commits a similar task to H.M. inspectors individually. What an individual inspector can do for the elementary schools in his district I presume a strongly constituted senate and court can between them be trusted to do for the three colleges in their jurisdiction.

Whatever blame may attach to the system of examination jointly by "internal" and "external" examiners must apply equally to the University of Edinburgh, in which it has long been the practice, and to the Victoria University, in whose charter it is prescribed. Our scheme, as said above, gives full control over the examinations to the examiners appointed by the University.

I trust it is permitted to doubt the existence of the "rapidly increasing feeling" in Wales on the subject of the scheme which the writer of the article suggests. I certainly have seen no signs of it myself.

This scheme, may I say in conclusion, has not been drawn up hastily or in a corner. It is the result of careful discussion, carried on during a period of many months by a highly competent committee, over which Lord Aberdare presided. It was submitted to a representative conference, and was adopted, as the writer of the article admits, by an "almost unanimous acceptance." A scheme put forward under these credentials deserves, I think, more careful reading than the writer of the article has seemingly given to it.

ISAMBARD OWEN.

** We are quite willing to believe that Dr. Owen has no wish to constitute three universities in Wales; but after re-reading the draft charter, even with the alterations in clause 72 which have been made since our article was written, we still think its effect will probably

such as we stated. It is surprising that Dr. Owen is not aware that the proposed charter is already exciting considerable opposition in Wales.

'SCANDAL ABOUT QUEEN ELIZABETH.'

MR. ANDREW LANG, whose writings are invariably read with interest and enjoyment by a very large public, has devoted ten pages of *Blackwood's Magazine* to a discussion of the "scandal about Queen Elizabeth" in connexion with the death of Amy Robsart, and in so doing has made some criticisms on an article of mine in the *English Historical Review* which appeared in July, 1886. I am glad that he has called attention to the subject, even if somewhat at my expense, for he accuses me and another gentleman (whose work, however, was quite independent of mine) of the curious crime of conspiring in favour of Queen Elizabeth. In other words, he holds that I have put an unnatural construction upon evidences which, rightly read, are very injurious to the memory of that illustrious queen, and also that I have suppressed other evidences inconvenient to my contention.

Now I fear to trespass too much upon your space, otherwise I could give a very curious history of my "conspiracy"—how it arose from my being asked to write a brief article for the 'Encyclopædia Britannica' on Robert Dudley, Earl of Leicester, and from a conviction that no one was qualified to write even a brief article on such an ambiguous character without investigating all the unpublished evidences at Cambridge and at Hatfield House touching Amy Robsart's death; how I made up my mind only after examining these with my own eyes; how I thought the result important as regards the character of Queen Elizabeth; and how I endeavoured to set forth my conclusions in a paper which only saw the light a few years later when the *Historical Review* was started, for Canon Jackson had just forestalled me in writing about Amy Robsart by an article in the *Nineteenth Century*, and editors of magazines generally seemed to be of opinion that no more was wanted on that subject. But I will endeavour to meet Mr. Lang's charges in the briefest possible manner.

The evidence which he thinks I have sophisticated is that of a document which I expressly admitted to look very black indeed when taken by itself; but it was so discordant with the other evidences which I found that I felt sure there must be a less injurious explanation, and after some study I thought I had found the key to it. I believe still that I was quite right, and I have just recently met with evidence which greatly confirms my opinion; but Mr. Lang's article shows clearly that I had failed to guard the reader against some misconceptions which were only too likely to arise.

The document in question is a letter of Bishop Quadra, the Spanish ambassador, to the Duchess of Parma, at the end of which he mentions the news of Amy's death. Mr. Froude gives a translation of that letter in his 'History,' which taken by itself looks as ugly as could well be, and when viewed in connexion with the reports in previous despatches of flirtations of the queen and Dudley the case seems almost overwhelming. But these two matters, I consider, ought to be kept apart. Elizabeth's flirtations with a married man I neither deny nor defend, though I doubt if they had such serious meaning as is commonly supposed. What I maintain is that the death of Amy was an accident—a thing that startled and pained both parties, and filled the queen for a time with serious suspicions of her favourite. And though Bishop Quadra himself was strongly prejudiced against Elizabeth, I think I can show pretty clearly that even his testimony agrees with this view entirely.

Quadra's letter is dated at the end "London,

September 11th, 1560."* Mr. Lang says it is so dated at the head—a fact, if it were one, which would almost completely overthrow my argument; for I have maintained, as the view most probable in itself, that it was written piecemeal on different days, and only finished on the 11th. But Mr. Lang's only reason for saying so is that Mr. Froude, who quotes the letter in his 'History,' prints the date at the head instead of at the end. The transposition was certainly not intended to deceive, for the date is not placed in inverted commas like the text of the letter; and to me, whose fate it has been to make abstracts of some hundreds of despatches of ambassadors in the sixteenth century, it never occurred for a moment that this despatch could have been dated in a manner so exceptional in those days. Major Hume's newly published calendar, however, puts the date at the end, and he himself assures me that in his researches at Simancas he does not remember a single despatch that was dated at the head.†

From the translation of this letter given by Mr. Froude in his 'History' (vol. vii. pp. 277-281) it would appear that the ambassador had an interview with the queen on the 3rd of the month, when she led him to expect that she would marry the archduke; but "now" (when- ever that was) she had told him drily she could not do it and did not intend to marry anybody. After this interview with the queen (the reader naturally, perhaps, supposes on the same day) he converses with Cecil, who is out of favour, and thinks the queen is rushing on to utter ruin by taking Dudley so much into her confidence. Lord Robert, he thinks, even intends to marry her, though that would certainly not be tolerated, and was thinking of poisoning his wife. Then next day (which should be the 4th) the queen herself tells the ambassador (and begs him to say nothing about it) that Lord Robert's wife was dead "or nearly so." Afterwards, at the very end of his letter, the ambassador says the news has been made public, and that the story was, Amy had broken her neck.

Now, my view is that the day the queen told the ambassador Amy was dead "or nearly so" could not have been the 4th; for Amy met with her death on the 8th, and I believe the queen had already got news of the unpleasant fact, and was endeavouring to disguise its character by adding, "or nearly so," as if it was a natural death. There was not much to be gained by being so un candid; but it was natural enough if the queen herself was shocked and confused by a most untoward event. Yet this information was certainly given to the ambassador by the queen the day after an interview with Cecil which took place "after" another interview with the queen "on the 3rd." No one, I admit, would think from the letter as given by Mr. Froude that there was an interval of days between the interview with the queen on the 3rd and that which followed with Cecil. But this was what I maintained in the *Historical Review* must really have been the case; and I can more than confirm it now by evidence which at the time, I must own, I altogether overlooked.

Mr. Froude, in fact, has made a very curious blunder in his translation of this letter,§ as his

* See Major Hume's newly published 'Calendar of Spanish State Papers,' p. 176.

† The following are Major Hume's words, written in reply to my inquiry before he knew the object of it: "So far as my recollection serves, none are dated at the top, but are headed in the usual way, 'S. C. R. M.', and the date and place at the bottom. The letters are sometimes written in instalments extending over several days, and then sometimes the dates are put at the top of the later portions." This latter piece of information, it will be seen, still further confirms my hypothesis.

‡ It was probably the 9th, the day Lord Robert himself received the news at Windsor, and the queen must have been there also, though the ambassador does not speak of having gone thither. She was certainly at Windsor (as shown by the dates of privy seals) during September generally, both before and after the 9th, and the fact that the ambassador spoke with her "on her return from hunting" shows clearly that she was not in London.

§ I pointed out one or two other mistranslations in the *Historical Review*, but they are less important, and this, strangely enough, quite escaped me.

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own transcript* from the original Spanish shows. Quadra does not date the interview with the queen, as Mr. Froude's translation makes him do, "on the 3rd of this month," but "on the 3rd of last month" (*a tres del pasado*); and now it appears by Major Humz's 'Calendar' that on the 3rd of August the queen actually did speak about her marriage to the ambassador, who wrote about it to Philip II. on the day following. Referring back to that interview, he now takes up the tale on some day that we cannot quite be sure of, and says that, in spite of what she had told him on that occasion, "she has just now told me drily that she does not intend to marry."

Here, then, we have got at the bottom of the mystery. Everything depends on the date represented by the word "now"; and whatever that date may have been, I hold that it must have been a few days, but not very many, before the 11th; that the conversation with Cecil took place on the same day; and that it was on the day following that the queen told him that Amy was dead "or nearly so." I think no one who reads the letter now will consider it at all unreasonable to suppose that that announcement was made on the 9th or 10th, that is to say, after positive news had been received of Amy's death.

But I have still to answer for some alleged omissions, which I propose, with your leave, to consider in a second communication.

JAMES GAIRDNER.

MR. L. JENNINGS, M.P.

MR. LOUIS JENNINGS, who died on Friday, the 10th inst., had a remarkable career as a journalist. He was born in 1836, and before he was twenty-five years old he became connected with the *Times*, as correspondent of which journal he proceeded to India soon after the close of the Mutiny. Subsequently he became for a while editor of the *Times of India*, and remained in the East for some years. On his return to England he resumed his relations with the *Times*, under John Delane, for whom he had the highest regard and admiration. Soon after the close of the Civil War he was dispatched to the United States as the representative of the *Times*, in succession to Dr. C. Mackay; and once more he took root in the country to which he had been sent, and became editor of the *New York Times*. In this capacity he performed one of the most remarkable feats ever achieved by a journalist. Single-handed and undeterred by threats of assassination, he waged war against "Boss" Tweed and the corrupt "Tammany Ring" who had gained possession of the municipal government of New York, and had succeeded in making away with some millions sterling of the public funds. He accumulated proof after proof of their nefarious practices, and finally, after carrying his life in his hand for many months, succeeded in obtaining the punishment of the scoundrels, to the great joy of the commercial community of New York: an extraordinary feat for a foreigner, who had at his disposal no weapon beyond the columns of his newspaper, and found a great organization opposed to him which controlled the courts and all the machinery of government.

In 1872 Mr. Jennings returned to London and devoted his main attention to literature, although he founded and edited a newspaper called *The Week*, which never succeeded in attaining a sure position. He had previously (in 1868) published a volume on 'Eighty Years of Republican Government in the United States,' but he now turned in quite a different direction, and published 'Field Paths and Green Lanes,' a delightful volume recounting his rambles in Surrey and Sussex. An active pedestrian and a keen lover of nature, he at the same time possessed unusual powers of

description. He was master of a sound English style, and his good taste prevented his writing from becoming tawdry. The success of this book induced him to follow it up in 1886 with a pleasant volume of 'Rambles in the Peak of Derbyshire and the South Downs.' During these years Mr. Jennings was much employed as a reader by the late Mr. Murray, and contributed many articles to the *Quarterly Review*, hardly one of which failed to attract a considerable amount of notice. In 1882-83 he wrote a novel called 'The Millionaire,' which appeared in *Blackwood's Magazine*, and was subsequently issued in three volumes. The millionaire is said to have been Jay Gould, whom Mr. Jennings had known in New York, and had seen a good deal of during his visit to London, in the course of which he astonished Mr. Jennings, who was showing him the pictures at Stafford House, by asking whether he thought the Duke of Sutherland was open to a bid for the lot, or any of them. Mr. Jennings's next contribution to literature was the excellent three volumes of 'Croker's Correspondence and Diaries,' which he edited with conspicuous tact and taste, and which, if they do not entirely rehabilitate Croker, at least have secured him a more honourable reputation than he had enjoyed during the thirty years succeeding his death. The strong points of the man—his energy, industry, acuteness, and knowledge of men and books—were brought out with skill and judgment.

In 1885 Mr. Jennings entered Parliament, and he gradually became absorbed in politics. Although he kept up a connexion with journalism by acting as correspondent of the *New York Herald*, he ceased to devote his time to literature, his remaining work, written soon after his entry into the House of Commons, being 'Mr. Gladstone—a Study,' which, as the title indicates, was somewhat of a party pamphlet. For the last two years Mr. Jennings's health had failed him, and he underwent much suffering, although he occasionally rallied; and the closing of his career at the comparatively early age of fifty-six was expected, although deplored, by his many friends. And many friends he had among men of all opinions and parties, for he was kind-hearted and courteous to every one—a delightful host and an entertaining companion, whose humour and knowledge made him an admirable talker, whose keen sense of the fitness of things prevented his ever being a bore. It is to be hoped he may have left behind him some reminiscences of his varied career, for, like Ulysses, he had seen many cities and the ways of many men.

SALES.

SOME manuscripts of interest were sold last week at Messrs. Puttick & Simpson's rooms. A collection of letters, fourteen in number, written by Mrs. E. Barrett Browning, containing references to Thackeray, Carlyle, Dickens, and others, realized 59l.; a letter of George Washington's fetched 11l. 5s.; and two of Lord Nelson's were knocked down, one at 7l. and the other at 8l. 5s.

The library of the Count de Mosburg was dispersed last week in Paris. La Guirlande de Julie, a vellum MS. written for Mlle. de Rambouillet, bound by Le Gascon, brought 19,000 fr. Les Provinciales, Madame de Chamillart's copy of the Cologne edition of 1700, 9,250 fr. A series of prints of French history and manners of the last century, 9,000 fr. The Chasse Royale of Charles IX., the edition of 1625, 6,950 fr. Johannis Joviani Pontoni Opera, the Aldine of 1518, Grolier's copy, 4,520 fr. L'Eschale de Salerne (Elzevir), 10,060 fr. The Chevalier délégué, a unique copy of the 1483 edition, that once belonged to Colbert, 13,520 fr. Thierry and Barbin's La Fontaine, 1678, 10,000 fr. The Pucelle d'Orléans, London, 1774, 6,500 fr. Amyot's translation of Daphnis and Chloe, with the arms of Philippe d'Orléans on

the cover, 12,500 fr. Gargantua, Paris, 1547, in its original binding, 8,020 fr. The Hypnerotomachia, Aldus, 1499, 10,020 fr. L'Entrée de Henri III. à Paris (De Thou's arms and cipher), 13,000 fr. The Recueil des Portraits et Éloges, of Mlle. de Montpensier, 1659, with the arms of La Grande Mademoiselle on the cover, 10,635 fr. The whole library realized over 330,000 fr.

A PUBLISHERS' APOLOGIA.

Chandos House, Bedford Street, Strand, Feb. 14, 1893.

AN *ex parte* statement having appeared in your columns from the pen of Mrs. W. K. Clifford, re her work 'Marie May,' you will please allow us to place your readers in possession of the facts by publishing this letter.

Mrs. Clifford makes three statements:—

1. That we changed the title of the book without consulting her.
2. That the present edition is got up in the guise of a new novel.
3. That an understanding was given—not mentioned in the agreement—that the book should be issued anonymously.

Lastly, she complains of there being no date on the title-page.

The first of these statements is untrue, as a proof of which we hold Mrs. Clifford's duly completed receipt for 25l., transferring the entire copyright to us under the title of 'Marie May,' distinctly.

The second is wilfully misleading. The book is not got up in the guise of a new novel, but is issued in a series of cheap reprints, published in the usual form, at 2s. picture boards and 2s. 6d. cloth.

Re the third. No condition whatever was made as to anonymous publication, and we are morally certain that the matter was never broached at all. The fact that the first edition was issued anonymously in no way proves the contrary, as the book was first placed in a series where a large proportion of volumes were issued in the same way. Further, the insertion of her name at that date would have been of no assistance to the sale of the book.

Fourthly. Re the dateless title-page. Surely Mrs. Clifford puts herself altogether in the wrong on this point. If the title had borne the date 1893, both she and the public might have had cause for complaint. The fact that it was *not* dated, and that the book was *not* sent for review (as she too eagerly concludes it was), proves our *bona fides* in the matter.

In view of these facts, while expressing no opinion of the book itself, we maintain our perfect right—as holders of the copyright—to issue the volume in its present form, with any advantage that may accrue from Mrs. Clifford's name having become better known to the public. At the same time we decline to take a lesson in just dealing from a lady whose principles may best be judged by the fact that she has been willing to sell a work—which she herself designates as "uninteresting and foolish"—for the sum of 25l., and afterwards to decry it.

Further, it appears to us a moot question whether a journal like the *Athenæum* should open its columns for *ex parte* statements of this nature without ascertaining if there is any justification for them.

FREDERICK WARNE & Co.

Literary Crossip.

MESSRS. MACMILLAN & Co. have in the press, and will publish before long, a new volume of stories by Mr. Rudyard Kipling, to be entitled 'Many Intentions.'

THE March number of the *Cornhill Magazine* will contain some characteristic letters by Wordsworth previously unpublished.

MR. WILLIAM WATSON will issue next month, through Messrs. Mathews & Lane,

* Now in the British Museum, Add. MS. 26,056 A.

his long-promised prose volume, 'Excursions in Criticism,' and also a new poem, written last autumn, entitled 'The Eloping Angels: a Caprice.' This last volume—for which Mr. Warrington Hogg has designed a title-page—will be a companion in form to the author's 'Epigrams.' There will also be issued at the same time and by the same firm a new edition of 'The Prince's Quest.'

An article on the Florence of Dante and Boccaccio, in which documents hitherto unpublished are drawn upon, will be contributed by Dr. Carlo Biagi, Curator of the Laurentian Library, to the March issue of *Blackwood's Magazine*. It is Dr. Biagi who writes the introduction to, and edits, the collection of Stradanus's illustrations to the 'Divine Comedy,' an English edition of which is soon to appear.

AMONG the articles in the March number of *Blackwood* will be an account of a visit to Bonny and the country round about, by Mrs. Zélie Colville, entitled 'Ten Days in an Oil River'; an account by Sir Herbert Maxwell of his recent expedition to Thessaly and the result of his inquiry into the pest of voles there; and 'Two Years of Moorish Politics,' by Mr. Walter B. Harris, giving a history of Sir Euan Smith's mission and the causes that led to its failure. Sir Theodore Martin will contribute a poetical version of Schiller's 'Gods of Greece,' and the 'Son of the Marshes' another of his breezy rural studies, 'When the March Winds Blow.'

MRS. COLVILLE, whose paper in *Blackwood* is mentioned in the foregoing paragraph, has in the press a narrative of a tour which she recently made with her husband, Col. Colville of the Grenadier Guards. In the course of this tour a visit was paid to Madagascar, and the chapters relating to that island are of special interest. The volume, of which the title is 'Round the Black Man's Garden,' will be published during the present season by Messrs. Blackwood & Sons.

MESSRS. J. M. DENT & Co. have at press a new edition of 'Le Morte Darthur,' to be issued in two volumes, and probably in ten monthly parts also. The text will be that of the 1485 edition printed by Caxton, but the spelling will be partly modernized, obsolete words and such as have changed their meanings alone being printed in the old spelling. Prof. Rhys is to contribute an introduction, and Mr. Aubrey Beardsley is supplying drawings for ten photogravure and twenty other full-page illustrations, besides a separate design for the border around the first page of each of the twenty-one books, and a variety of chapter headings on a new plan.

MR. FREEMAN'S 'History of Federal Government,' of which only one volume, dealing with the Greek federations, was ever published, has long been out of print. We are glad to hear that Messrs. Macmillan & Co. will shortly publish a new edition of this work in one compact volume, edited by Mr. J. B. Bury, of Trinity College, Dublin. Besides various minor corrections and additions left by the author in MS., the volume will contain a sketch of federal government in Italy which was found among his papers, and has never been published.

It is not correct, as has been stated in several places, that Sir Douglas Straight is to edit the *Pall Mall Magazine*, which name, by the way, is only provisional. And there is no such person as "Sir F. Hamilton," who has been named as Sir Douglas Straight's associate. The editor of the new venture is to be Lord Frederick Hamilton.

WHILE the Fathers of the Oratory at Birmingham are preparing a collection of Cardinal Newman's letters, and while Mr. Wilfrid Ward is putting together a biography of his father, the late Dr. W. G. Ward, the following letter, which will probably find no place in either of these volumes, has been sent by Dr. St. George Mivart to America for publication in the *Catholic Quarterly Review*. It was addressed by Cardinal Newman to Dr. Mivart at a time when the 'Contemporary Evolution' of the latter author had been the subject of hostile criticism in the *Dublin Review*:—

"The Oratory, April 22, 1877.

"MY DEAR PROFESSOR MIVART,—I have seen with great concern the way in which Dr. Ward has treated you. Controversy is his meat and drink, and he seems to consider it his mission to pick at many holes in others as he can, and to destroy to the uttermost the adhesive qualities of Catholic brotherhood. I have suffered from him quite as much as you. He has before now written to Rome against me—but I have never answered him, and doubt whether it is worth while for any one to do so. A review goes on for ever, and thus he is sure of having the last word. At the same time I can quite understand your feeling that you must put your protest on record against his perverse ingenuity. I shall preserve it in our library.—Very sincerely yours,

"JOHN H. NEWMAN."

DR. ST. GEORGE MIVART has concluded a third and last paper on 'The Happiness in Hell' for publication in the *Nineteenth Century*.

A SEARCH among the old records at the India Office, undertaken, with the Earl of Kimberley's permission, by Mr. Stephen Wheeler, has resulted in the discovery of several contemporary allusions to a notable sea fight, in the year 1680, off Madagascar, between a French squadron and the Honourable East India Company's ship *Herbert*. The English captain swore he would set fire to his ship and blow her up sooner than surrender; and he carried out his threat with the most resolute ferocity, the Dutch Commissary at Tuticorin reporting that "she springed up and was cast away." Mr. Wheeler's account of the affair will be published in the *Homeward Mail*.

MR. NIMMO is going to publish a monograph upon Joan of Arc, by Lord Ronald Gower. It will be accompanied by ten etchings of places and buildings connected with her career.

MR. ZANGWILL, the writer of that notable novel 'Children of the Ghetto,' is meditating a visit to the United States.

WE are glad to learn from the *Classical Review* that sufficient materials have been found among the late Prof. Hort's papers to justify the preparation of a volume. This is in addition to his Hulsean Lectures, which are at press.

A LIFE of M. de Lesseps, by Mr. Barnett Smith, is promised by Messrs. Allen & Co.

MR. JOSEPH HATTON's new novel, 'Under the Great Seal,' will be published in three

volumes on May 1st: in London by Messrs. Hutchinson, and in New York by Messrs. Cassell, who have secured the American copyright. A new novel by Mr. E. W. Hornung, author of 'A Bride from the Bush,' will be issued next month by Messrs. Cassell under the title of 'Tiny Luttrell.' John Oliver Hobbes, the author of 'Some Emotions and a Moral,' now in its third edition, will contribute the next volume of the "Pseudonym Library," 'Some Studies in Temptations.' The title of Mr. Fitzgerald Molloy's new serial story, 'A Pauper Peer,' has been changed to 'On Wheels of Fire.'

THE annual general meeting of the News-vendors' Benevolent and Provident Institution is to be held at Anderton's Hotel, Fleet Street, on the evening of Tuesday week. Sir A. Borthwick is expected to take the chair.

'A LITTLE BOOK ABOUT CARTMEL' is the title of a small work on the parish of this name, by the Rev. W. folliott, which Mr. Elliot Stock is to publish.

MR. FREDERICK WICKS has inserted the following preface in a copy of his able novel 'The Veiled Hand' which has recently been presented to the Queen:—

"It is the misfortune of sovereigns that they seldom see behind the mask; and, as dissimulation is a necessary part of the dishonourable in social life, few are able to penetrate below the surface of social movement until the public mind is shocked by a catastrophe. The parable here set out—the result of thirty years' observation as a journalist—dramatically portrays some of those things that man may be and man may do without transgressing a single statute either extant or possible. Reviewing the work, the author remarks that no possible preventive can be devised for nine-tenths of the wrongs done within these realms other than by the cultivation of the individual sense of honourable obligation."

IN the printing offices of Lausanne the nine hours' day will be introduced at the beginning of April.

M. PAUL HEYSE has made the following translation of Tennyson's 'Crossing the Bar,' under the title of

UEBER DIE BARRE.

Abend hernieder thaut,
Und ein Ruf dringt hell zu mir her,
Und kein Gestöhn werd' an der Barre laut,
Fahr' ich hinaus ins Meer.

Eine Flut nur wie von Schlaf überhaucht,
Für Gischt und Getos zu voll,
Wenn, was aus grundloser Tiefe getaucht,
Zurück nun kehren soll.

Zwielicht und Abendgéläut
Und dann die dunkle Nacht,
Und keine Wehmuth, wenn es Scheidens Zeit,
Die schwerer den Abschied macht!

Denn ob auch weit aus Zeit und Raumes Bann
Mich trägt der Woge Spiel,
Ich hoff', ich werde von Angesicht dann
Zu Angesicht schau'n meinen Steuermann,
Führ' über die Barre mein Kiel.

THE fourth volume of the historical and critical edition of Prince Bismarck's speeches, which, as we announced about a year ago, was undertaken by Dr. Horst Kohl, is, it is hoped, to be issued next month. The volume will contain the speeches from 1868 to 1870.

THE Literarische Gesellschaft of Munich, which has recently been formed, intends arranging next March a Heine-Feier, as a

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protest against the recent decision of the Town Council of Düsseldorf forbidding the erection of a monument in the poet's native town.

The late Prof. Paul de Lagarde has left a legacy of nearly 4,000*l.*, the interest of which is to be devoted to further the publication of various texts, viz., mediæval treatises by physicians, chemists, and botanists, and the correspondence of scholars, diplomatists, and men of letters, on the one hand; and, on the other, texts of Church fathers and scholastic writers, besides works concerning neo-Egyptian and Semitic literature, excluding hieroglyphics, cuneiform inscriptions, and mediæval Jewish writings. But since the annual interest can scarcely suffice for the printing contemplated, admirers of the late professor—amongst them Profs. Hoffmann (of Kiel) and Klostermann, together with well-known English scholars (including Canon Driver and Prof. Robertson Smith)—have issued an appeal to the learned world for contributions to a fund which will be called "Stiftung der Freunde Paul de Lagardes," so as to enable researches to be made for the preparatory matter required for the publication of one of the works proposed by the deceased Orientalist. The professor's library has been purchased by the University of New York.

We owe an apology to Mr. L. Sergeant, whose biography of Wyclif we reviewed last week. In one of the paragraphs we summarized some of Mr. Sergeant's statements that appear to us erroneous, and, unfortunately, marks of quotation were placed before and after certain phrases which were not his exact words. For instance, "more expensive charges" is not his phrase, but an inference from his remark, "For such comforts.....it would be necessary in one form or another to pay." "To follow the words of Mr. Sergeant" was meant to apply only to the curious phrase "entering at the average hall." Instead of saying, "Wyclif went to Balliol College, of which he became first scholar and then fellow," Mr. Sergeant writes, "Wyclif was a scholar at Balliol..... He afterwards became fellow and master." "Since Wyclif specialized in theology" represents Mr. Sergeant's "as he would doubtless specialize in theology as early as possible." As will be seen, the difference is in form, not substance; but we greatly regret that by the use of inverted commas we attributed to Mr. Sergeant expressions he did not actually use.

THE Parliamentary Papers likely to be of most interest to our readers this week are Education, Scotland, Minute providing for the Distribution of the Sum available for Secondary Education (1*d.*); Trade and Navigation Accounts for January (5*d.*); Woods and Forests Accounts (1*d.*); Alien Immigration Returns for January (1*d.*); Wages and Effects of Deceased Seamen, Account (1*d.*); and Account of the National Debt Commissioners, &c. (4*d.*).

SCIENCE

MATHEMATICAL BOOKS.

The Applications of Elliptic Functions. By Alfred George Greenhill, M.A., F.R.S. (Macmillan & Co.)—"L'étude approfondie de la

nature est la source la plus féconde des découvertes mathématiques." So said Fourier, and it is in the spirit of this dictum that Mr. Greenhill has written his useful, clearly reasoned, and well-arranged treatise. The word "applications" in the title of the work is, however, somewhat misleading. The book is not a mere collection of physical and geometrical problems solved by the aid of elliptic functions; nor is the student assumed to be acquainted with the theory of these functions. The author lays before him the explanatory analysis so far as it is required for the various problems of which he gives solutions, and no further. The reader who wishes to follow up the purely analytical investigations apart from their bearing upon physics can afterwards study them in their more logical order in the works of Abel, Jacobi, Cayley, and others. In view of the new regulations for the mathematical tripos at Cambridge, the present treatise is well timed.

Elementary Thermodynamics. By J. Parker, M.A. (Cambridge, University Press.)—In this book the author plunges at once into his subject without preface or introduction. This surely is a mistake. Students who take up the subject of thermodynamics for the first time would like to know with what mathematical equipment they should start, and the general nature of the ground they will have to traverse. The short note indicating the portions which "beginners may omit," and stating that the word "elementary" is used in the title of the book "because it does not enter into the details of electricity and magnetism," is not very helpful. This small objection apart, however, we can cordially recommend Mr. Parker's work. Here and there his explanations may be rather compressed, but the trained mathematical student will generally find them sufficient. We think the author goes too far in postulating the actual existence of the ether and of atoms. The assumption is at present convenient as a mental concept or working hypothesis; but how long will this last? As science advances, fresh discoveries often force us to modify or (as in the case of the corpuscular theory) altogether abandon hypotheses which, nevertheless, account admirably for many phenomena. The decisive overthrow of the old "caloric" theory of heat is another warning that we can never be quite certain—especially in physics—of the absolute stability of our scientific assumptions. A long chapter (133 pages) is devoted to an able and exhaustive discussion of Carnot's principle, followed by another chapter on its application. The author closes his work with an account of the methods of entropy and of the thermodynamical potential, including a beautiful geometrical combination of the two due to Prof. W. Gibbs.

SOCIETIES.

ROYAL.—Feb. 9.—Sir J. Evans, Treasurer, in the chair.—The following papers were read: 'Preliminary Account of the Arrangement of the Sympathetic Nervous System, based chiefly on Observations upon Pilomotor Nerves,' by Mr. J. N. Langley; 'Note on the Knee-jerk and the Correlation of Action of Antagonistic Muscles,' by Dr. Sherrington; and 'On the Leucocytes of Peptone and other Varieties of Liquid Extravascular Blood,' by Prof. A. E. Wright.

GEOGRAPHICAL.—Feb. 13.—Right Hon. Sir M. E. Grant Duff, President, in the chair.—The following were elected Fellows: Mrs. E. P. Mortimer, Lord Carew, Col. A. T. Mander, Dr. H. Rayner, Messrs. C. H. J. Acree, W. J. Armitage, F. B. Ashton, R. Brocklebank, A. Campbell, W. Clauson-Thue, A. S. Graves, G. E. Hufield, J. Klein, A. D. Michael, A. O. Prickard, F. H. R. Sawyer, H. Stephen, S. Vandeleur, and H. Ward.—The paper read was 'Twenty Years' Travels in South Central Africa,' by Mr. F. C. Selous.

GEOLOGICAL.—Feb. 8.—Mr. W. H. Hudleston, President, in the chair.—Mr. H. G. Mantle was elected a Fellow.—The following communications were read: 'Notes on some Coast-sections of the Lizard' and 'On a Radiolarian Chert from Mullion Island,' by Mr. H. Fox and Mr. J. J. Teall; 'Note

on a Radiolarian Rock from Fanny Bay, Port Darwin, Australia,' by Mr. G. J. Hinde, and 'Notes on the Geology of the District west of Carmarthen,' compiled from the notes of the late Mr. T. Roberts, communicated by Prof. T. M. Kenny Hughes.

SOCIETY OF ANTIQUARIES.—Feb. 9.—Mr. A. W. Franks, President, in the chair.—The following gentlemen were elected Fellows: Rev. F. M. Burton, Dr. H. C. March, Messrs. A. H. Smith, A. Cock, W. H. Jacob, and E. A. Ebbelwhite.—The President exhibited two masers of late sixteenth or early seventeenth century date, belonging to Mr. Franklin and the Rev. C. D. Crossman.—The Right Rev. Bishop Virtue exhibited three early MSS., formerly belonging to Reading Abbey, and a beautifully illuminated book of prayers that once belonged to a daughter of Otho, Count of Burgundy, who in 1295 married Philip le Bel of France.—Mr. Clements R. Markham read a paper on the shields of arms decorating the tower of St. Peter in the Castle of Budrum, showing that the tower was built by English knights in the reign of Henry IV.

ENTOMOLOGICAL.—Feb. 8.—Capt. H. J. Elwes, President, in the chair.—The President announced that he had nominated Messrs. F. DuCane-Godman, F. Merrifield, and G. H. Verrall as Vice-Presidents during the session 1893.—Messrs. C. R. C. Hibbert, O. B. Lower, and J. B. Oliver were elected Fellows.—Mr. S. Stevens exhibited a specimen of *Characampa celerio*, in very fine condition, captured in Hastings, on September 26th last, by Mr. Johnson.—Mr. A. J. Chitty exhibited specimens of *Gibbium scotias* and *Pentarthrum huttoni*, taken by Mr. Rye in a cellar in Shoe Lane. He stated that the *Gibbium scotias* lived in a mixture of beer and sawdust in the cellar, and that when this was cleaned out the beetles disappeared. The *Pentarthrum huttoni* lived in wood in the cellar.—Mr. McLachlan exhibited a large noctuid moth, which had been placed in his hands by Mr. R. H. Scott, of the Meteorological Office. It was stated to have been taken at sea in the South Atlantic, in about lat. 28° S., long. 26° W.—Col. Swinhoe and the President made some remarks on the species, and on the migration of many species of Lepidoptera.—Mr. W. F. H. Blandford exhibited larva and pupæ of *Rhynchophorus palmarum*, L., the gru-gru worm of the West Indian islands, which is eaten as a delicacy by the negroes and by the French Creoles of Martinique. He stated that the existence of post-thoracic stigmata in the larva of a species of *Rhynchophorus* had been mentioned by Candèze, but denied by Leconte and Horn. They were certainly present in the larva of *R. palmarum*, but were very minute.—Mr. G. T. Porritt exhibited two varieties of *Arctia lubricipeda* from York; an olive-banded specimen of *Bombyx quercus* from Huddersfield; and a small melanic specimen of *Melanippe hastata* from Wharfedale Wood.—Mr. H. Goss exhibited species of Lepidoptera, Coleoptera, Hemiptera, and Neuroptera, sent to him by Major G. H. Leatham, of the 31st Regiment, who had collected them last June and July, whilst on a shooting expedition in Kashmir territory, Bengal. Some of the specimens were taken by Major Leatham at an elevation of from 10,000 to 11,000 feet, but the majority were stated to have been collected in the Krishnaye Valley, which drains the glaciers on the western slopes of the Nun Kun range.—Capt. Elwes remarked that some of the butterflies were of great interest.—Mr. G. F. Hampson exhibited a curious form of *Parnassius*, taken by Sir H. Jenkins, on June 29th last, in the Gasterthal, Kandersteg.—Mr. J. M. Adye exhibited a long series of remarkable varieties of *Boarmia repandata*, taken last July in the New Forest.—Mr. C. O. Waterhouse exhibited a photograph of the middle of the eye of a male *Tabanus*, showing square and other forms of facets multiplied twenty-five times.—Mr. R. Trimen communicated a paper entitled 'On some New or Imperfectly Known Species of South African Butterflies,' and the species described in this paper were exhibited.—Mr. T. D. A. Cockerell one entitled 'Two New Species of Pulvinaria from Jamaica,' and Herr M. Jacoby one entitled 'Descriptions of some New Genera and New Species of Halcidae.'

INSTITUTION OF CIVIL ENGINEERS.—Feb. 14.—Mr. H. Hayter, President, in the chair.—A paper was read dealing with 'Electrical Railways,' by Dr. E. Hopkinson.

MATHEMATICAL.—Feb. 9.—Mr. A. B. Kempe, President, in the chair.—The following papers were read: 'The Harmonics of a Ring,' by Mr. W. D. Niven, and 'The Theory of the Permutations of the Faces of a Cube,' by Major Macmahon.—Dr. Hobson, Prof. Greenhill, Lieut.-Col. Cunningham, and the Chairman spoke on the subjects of the papers.

PHYSICAL.—Feb. 10.—Annual General Meeting.—Mr. W. Baily, V.P., in the chair.—The reports of

the Council and Treasurer were read and approved. From the former it appears that the Society now numbers 371 ordinary members and 12 honorary members. During the past year the Society has lost six members by death.—The Treasurer's statement shows the financial condition of the Society to be satisfactory.—The following gentlemen were elected to form the new Council: *President*, Prof. A. W. Rücker; *Vice-Presidents*, W. Baily, Major-General E. R. Festing, Prof. J. Perry, and Prof. S. P. Thompson; *Secretaries*, H. M. Elder and T. H. Blakesley; *Treasurer*, Dr. E. Atkinson; *Demonstrator*, C. Vernon Boys; *Other Members of Council*, S. Bidwell, W. E. Sumner, Prof. G. Fuller, J. Swinburne, Prof. T. V. Jones, Rev. F. J. Smith, Prof. G. M. Minchin, L. Fletcher, Prof. O. Henrici, and James Wimsburt.—The meeting was then resolved into an ordinary science meeting, and Mr. C. E. Grove was elected a Member.—Dr. J. H. Gladstone read a paper 'On some Recent Determinations of Molecular Refraction and Dispersion.'—Mr. E. C. C. Baly made a communication 'On Separation and Striation of Rarefied Gases under the Influence of the Electric Discharge.'—Mr. Blakesley read a communication from Dr. W. Crookes relating to Mr. Baly's paper.

ARISTOTELIAN.—Feb. 6.—Mr. S. H. Hodgson, President, in the chair.—Papers were read by Messrs. S. Alexander, G. D. Hicks, and C. C. Massey on the subject 'Has the Perception of Time a Genesis in Thought?'

MEETINGS FOR THE ENSUING WEEK.

- MON.** London Institution, 5.—'Three Views of the Pathos of Charles Dickens,' Mr. C. Dickens.
—Bibliographical, 7.—'Incunabula,' Mr. S. J. Aldrich.
—Aristotelian, 8.—'The Nature of the Subject,' Mr. A. F. Shand.
—Surveyors' Institution, 8.—'The Arbitration Act, 1889,' Mr. G. M. Freeman.
—Royal Academy, 8.—'Sculpture,' Mr. A. S. Murray.
—Society of Arts, 8.—'Practical Measurement of Alternating Electric Currents,' Lecture IV., Prof. J. A. Fleming. (Cantor Lecture.)
—Victoria Institute, 8.—'Life and the Physical Forces,' Mr. J. W. Slater.
—Chemical, 8.—'Kopp Memorial Lecture,' Prof. T. E. Thorpe.
—Geographical, 8.—'A Journey across Tibet,' Capt. H. Bower.
TUES. Royal Institution, 3.—'The Brain,' Prof. V. Horsley.
—Statistical, 7.—'Observations on Mental and Physical Conditions of Children,' Dr. F. Warner.
—Civil Engineers, 8.—'Further Discussion on 'Electrical Railways.'
—Society of Arts, 8.—'Wall-papers and Stencilling,' Mr. T. R. Spence.
—Anthropological Institute, 8.—'Ethnological Notes on the New Hebrides,' Lieut. B. T. Somerville; 'Nicobar Pottery,' Mr. E. H. Man.
WED. Entomological, 7.—'Some Neglected Points in the Structure of the Pupæ of Heterocerous Lepidoptera, and their Probable Value in Classification,' Dr. F. A. Chapman; 'Notes on the Longicornia of Australia and Tasmania,' Part 1., Mr. C. J. Gahan; 'The Phylogenetic Significance of the Variations produced by Difference of Temperature in *Venusia atalanda*,' Dr. F. A. Duxce.
—Geological, 8.—'Microscopic Structure of the Wenlock Limestone,' Mr. E. Wethered; 'The Affinities (1) of Anthracopora, (2) of Anthracopora,' Dr. W. Hind; 'Geological Remarks on certain Islands in the New Hebrides,' Lieut. G. C. Frederick.
—Society of Arts, 8.—'Old Age Pensions,' Mr. T. Mackay.
THURS. Royal Institution, 3.—'Factors of Organic Evolution,' Prof. F. G. C. G. G.
—Royal, 4.
—London Institution, 6.—'Present State of the Morocco Empire,' Mr. D. Mackenzie.
—Electrical Engineers, 8.—'Note on testing Alternators,' Mr. W. M. Mordey.
—Antiquaries, 8.—'Excavations at Silchester in 1892,' Part 1., Mr. G. E. Fox and Mr. W. H. St. John Hope.
FRI. United Service Institution, 3.—'Our Swordsmanship,' Capt. A. Rutten.
—Physical, 8.—'A Handy Focimeter,' Prof. J. D. Everett; 'Plane and Spherical Sound-Waves,' Dr. C. V. Burton; 'Motion of a Perforated Solid in a Fluid,' Mr. G. H. Bryan.
—Civil Engineers, 7.—'Methods usually adopted in Devon and Cornwall for dressing China-Clay and Tin-dred,' Mr. E. H. Worth. (Students' Meeting.)
—Geographical, 8.—'Educational Lecture,' Mr. H. J. Mackinder.
—Ex-Libris, 8.—Annual Meeting.
—Royal Institution, 9.—'Electrical Railways,' Mr. E. Hopkinson.
SAT. Royal Institution, 3.—'Sound and Vibrations,' Lord Rayleigh.
—Botanic, 3.—Election of Fellows.

Scientific Gossip.

In connexion with the Report of Sir Herbert Maxwell's Committee to consider the question of the plague of voles in Scotland, which will be presented to Parliament during the present week, it is curious to find that as early as the year 895, on the authority of the Celtic chroniclers, Ireland was devastated by a plague of "vermin of a mole-like form, each having two teeth," which "fell down from heaven" (like the eels and tadpoles, according to our forefathers), and were only driven out "by prayer and fasting." It appears that there is also a plague of voles in Thessaly and that the Mohammedans have sent to Mecca for some holy water!

The death is announced of the Rev. O. F. Morris, a zealous, if not particularly accurate ornithologist and entomologist, who was well known to the readers of the *Times* by his frequent letters. He compiled, in six volumes, a 'History of British Birds,' which had a considerable sale among the general public, and

also histories of 'British Moths' and 'British Butterflies,' and sundry volumes of a less ambitious cast, such as 'Anecdotes on Natural History.' In an unwise moment, he joined in the crusade against Mr. Darwin, entered into a correspondence with Prof. Huxley, and published a volume entitled 'Difficulties of Darwinism.' Mr. Nimmo is about to bring out a seventh and enlarged edition of Mr. Morris's 'History of British Butterflies.'

MR. SAVILLE KENT's work on the Great Barrier Reef of Australia, already announced, will be published about the 20th of March.

THE tenth German Geographentag will be held from the 5th to the 7th of April next at Stuttgart. A geographical exhibition will be held at the same time.

MR. LEDGER proposes to give four lectures upon the planet Mars at Gresham College next week.

THE Lalande Prize of the French Academy for last year has been awarded (doubled) to Prof. Barnard and Dr. Max Wolf for their astronomical discoveries; the Damoiseau Prize to M. Radau for his work on the lunar inequalities of long period caused by the planets; the Valz Prize to M. Puiseux for his equatorial *coudé* and other instruments; and the Janssen Prize to Prof. Tacchini for his solar observations.

FINE ARTS

Pagan and Christian Rome. By R. Lanciani. (Macmillan & Co.)

PERHAPS some people would be inclined to say, on being recommended to read this volume, what Pope Pius IX. said to a celebrated archaeologist when requested to buy a site in Rome in which was an inscription of great archaeological value, "Sogni d'un archæologo"—Dreams of an archaeologist. But the Pope bought the vineyard, and, if our readers peruse the book, they will be ready to acknowledge that it was worth more than they thought, and to spend time and trouble in mastering its contents. For the student of Roman history and archaeology it contains most valuable information upon recent and former discoveries at Rome, and directions for future investigations. The first chapter supplies an account of the transformation of Rome from a pagan into a Christian city, and, as might be expected from the author—who, as a Roman archaeologist, has had the greatest possible experience—he begins by speaking of the Christian leanings of the great ancient Roman family the Acilii Glabrones, one of whom was consul with Trajan, A.D. 91, and is well known to readers of Suetonius and other Roman writers, as having been put to death by Domitian for being *molitor rerum novarum* and holding a *nova superstitio*, which one need hardly say was Christianity.

Here we have an interpretation of Juvenal, who accuses Acilius Glabrio of assuming an air of stupidity to avoid the emperor's wrath. This stupidity is the Christian faith, which led to a contempt of public honours and was "also called *contemptissima inertia* by the pagans." Signor Lanciani's interpretation of an expression in Tacitus, 'Ann.' xiii. 32, has also been confirmed. Tacitus says that Pomponia Græcina was accused of foreign superstition, and recent discoveries put it beyond doubt that this was Christianity. Signor Lanciani indulges in a learned historical discussion of the

toleration extended by many emperors to Christianity and the reasons for it. He says that "even Nero made honest enquiries about the new religion, and at first showed himself favourable towards it." This is not improbable if we consider the circumstances of St. Paul's appeal, his acquittal, and his relations with Seneca (see Lightfoot's dissertation in commentary on St. Paul's Epistle to the Philippians) and with the converts *de domo Cæsaris*. Alexander Severus and Hadrian wished to build temples to Christ. One of Caracalla's playmates was struck and punished on account of his Christian origin and persuasion.

The history of Licentius, a pupil of St. Augustine, illustrates the extreme doubts and perplexities of the third century, as also the difficulties arising from mixed marriages, which produced many quarrels. Signor Lanciani well says:—

"The transformation of Rome from a pagan into a Christian city was not a sudden and unexpected event which took the world by surprise. It was the natural result of the work of three centuries, brought to maturity under Constantine by an inevitable reaction against the violence of Diocletian's rule. It was not a revolution or a conversion in the true sense of these words; it was the official recognition of a state of things which had long ceased to be a secret. The moral superiority of the new doctrines over the old religions was so evident, so overpowering, that the result of the struggle had been a foregone conclusion since the age of the first apologists. The revolution was an exceedingly mild one, the transformation almost imperceptible."

On the controversy about the words *instinctu divinitatis* on the Arch of Constantine, which have been said to be of later date than the arch, the authority of the great archaeologist De Rossi is quoted, who says that these words are "simply a *moyen terme*, a compromise between the feelings of the Senate and those of the emperor."

A similar explanation is given of the introduction of pagan decorations or devices in churches, as being a mixture or compromise, and it is well known what mistaken devices have crept into Christian churches in later times:—

"In many churches visitors may have noticed one or more black stones weighing from ten to a hundred pounds, which, according to tradition, were tied to the necks of martyrs when thrown into wells, lakes, or rivers. To the student these weights show that the institution of the ponderaria, sets of weights and measures, migrated from temples to churches after the closing of the former, in A.D. 393."

The *áγapai*, or love-feasts, produced several puzzling cups and utensils for drinking which survived to form problems for archaeologists. The granaries also for the storage of corn, when destroyed by the barbarians, left strange relics behind them.

A curious relic of past times was the election of Popes, as in the case of Stephen III. in 768, at the rostra. Many such survivals are mentioned in this volume, and the writer's opinions on difficult subjects, such as the Temple of Diana at Nemi, the ship of the island of the Tiber, and others, will be much valued by archaeologists. About Veii particulars are given which are of great interest, and so are the remarks on the Villa Mills on the Palatine and Roma Quadrata, and on the altar of Aius Locutius

and Horace's 'Carmen Sæculare.' Signor Lanciani's account of finding a piece of the altar of Dis and Proserpina during the making of the Corso Vittorio Emanuele is most interesting. We are surprised, and at the same time delighted, by Signor Lanciani's refusal to follow the opinions of the Italian archaeologists regarding the site of the Temple of Jupiter on the Capitol. He says that the last excavations have shown beyond doubt that it stood on the south-western summit, and not where the Ara Cæli church stands.

Another theory which our author formulates, contrary to common opinion, is that Caligula did not build any bridge from the Palatine to the Capitol, but only placed wooden platforms across from the top of one building to the next. The Temple of Augustus was also, he shows, in this place. This is a comparatively new idea, but will explain much with regard to the ruins between the Palatine and Capitoline. Signor Lanciani's remarks on the connexion of St. Peter and St. Paul with Rome, in which he quotes Bishop Lightfoot, are well worthy of admiration, especially by those who belong to the Roman Catholic Church. He is, however, a little carried away by Roman Catholic enthusiasm when he speaks of the chair and the statue of St. Peter. His history of the basilica of S. Paolo fuori le Mura is most interesting, and he attributes the desolation of the Campagna as much to the careless destructions of the Romans as to barbarian incursions.

Every traveller will be interested in the accounts of the temples and all buildings which were turned into churches by the Christians. Thus in the Temple of the Sibyl at Tivoli there are in the cella figures of the Saviour and four saints. The Coliseum, Signor Lanciani says, "bristles with churches." There were five dedicated to the Saviour, a sixth to St. James, a seventh to St. Agatha, besides other chapels and oratories within the amphitheatre itself. Passing to the subject of imperial tombs, our author gives an elaborate description of the funeral of Augustus and of the document *Gesta Augusti* as detailed in the well-known *Monumentum Ancyranum*, which he calls a sort of "political will, autobiography, and apology, the importance of which surpasses that of any document relating to the history of the Roman Empire." The mausoleum of Augustus was a great and marked ruin in the later history of Rome. Cola di Rienzi's body was taken there and burnt; but Prof. Lanciani goes rather too far in the contrast he draws between Augustus and Rienzi when he says:—

"A strange coincidence that the same monument which the founder of the Roman Empire, the oppressor of Roman liberty, had chosen for his own burial-place should serve thirteen centuries later for the cremation of him who tried to restore popular freedom."

He adds that the house called by the guides the house of Rienzi had no connexion with him, and that Rienzi lived quite at a distance from it. The house bore also the name of the house of Pilate, from the Passion plays which were performed there, other traces of which are to be found in Rome. In speaking of Nero's death the discovery, lately made, is noticed of the tomb of

Claudia Ecloge, the old woman who was so devoted to Nero, her nursing. It simply has her name on it, and the ruins of Phaon's villa, where Nero died, lay round it. A facsimile has been placed on the front wall of the Casino di Vigna Chiari, but the original stone has been removed to the Capitoline Museum.

The contents of the fifth chapter, on Papal tombs, are more interesting to the ecclesiastical historian than to the archaeologist. The history of the older Popes and the building of St. Peter's basilica is told in an attractive way; especially attractive is the account of the tomb of Gregory the Great and its many vicissitudes. The angel on the mausoleum of Hadrian is traced through its history, and we have also remarks upon Ceadwalla, the English saint, whose name still survives in the Welsh Cadwallader. Signor Lanciani does not know, apparently (for he attributes the conversion of England to Gregory the Great and St. Augustine), that when St. Augustine landed in the south of England, the north of England had already been converted to Christianity by St. Columba, as is related in Bishop Lightfoot's admirable volume on the 'Leaders of the Northern Church.' The student of ecclesiastical history will find here most valuable accounts of what is to be seen in the churches of Santa Croce in Gerusalemme, the Lateran basilica, S. Paolo fuori le Mura, and other places in Rome. In the next chapter we have accounts of pagan cemeteries, *ustrine*, or places for burning the dead, and *columbaria*, which take the place of, and are far more correct and attractive than, the ordinary guide-book accounts. Many tourists who now visit Rome from England or America are unacquainted with the curious and instructive things to be seen in these *columbaria*.

Signor Lanciani's remarks on the value and interest of archaeology are worth quoting. He says:—

"When I first descended into this sepulchral chamber, 1884, and found myself surrounded by these great historical names of murdered men and women, I felt more than ever the vast difference between reading Roman history in books, and studying it from its monuments in the presence of its leading actors' bones and cippi."

An almost incredible story is told as true by our author of the discovery in 1485 of a naked girl's corpse which had been buried fifteen hundred years before, and was found undestroyed, wrapped in a coating of myrrh, frankincense, aloes, and other costly spices. The corpse was removed to the open air, and, of course, perished.

Christian cemeteries are the subject of the last chapter. Here we have the true history of the catacombs at Rome, which has been the subject of so many mistakes, of unfounded statements, and of superstitions.

"The exploration of underground Rome must be greeted with pleasure, not only by the pious believers in Christ and his martyrs, but also by agnostic students of classical history. A tombstone which on one side is inscribed with the records of the victories gained by the imperial legions, and on the other with the simple and humble name of a Christian who has given his life for his faith, is a monument worthy of the consideration of all thoughtful men."

THE ROYAL ACADEMY.—WINTER EXHIBITION.

(Fifth Notice.—The Blakes.)

It is not often we have found in the Water-Colour and Black and White Rooms so many fine examples of our national art as are now there. In the works of Samuel Palmer, Edward Calvert, and William Blake—especially of Blake—it is not too much to say that poetic design in its highest phases is illustrated. If Palmer owed something to Elzevir, Claude, and Blake, and Calvert was indebted to the antique, to Correggio, and Raphael, there can be no question that Blake stands alone. Besides being a visionary poet of extraordinary powers and as extraordinary absurdities, he was the cause of poetry in others, and Palmer and Calvert are in that respect only the most distinctly and thoroughly recognizable of his followers. Stothard and even Flaxman owed him something, and Fuseli admitted that he was "good to steal from." It is worth while noting that Mr. Richmond, who is, we believe, the oldest Royal Academician, is the sole survivor of the group. Of Calvert, that true "pictor ignotus," it may be said that his admirers will distinguish the present exhibition from its fellows by the name of that remarkable artist, whose share of fame is for the first time secured to him. Strange to say, Blake's devoted admirer, the fellow student of Samuel Palmer and Mr. Richmond, died only ten years ago, that is fifty-six years after his model, and had so completely failed to attract public notice that our obituary of him caused many readers in 1883 to inquire, "Who was Edward Calvert?" The best answer is, perhaps, that which any one may obtain who studies sympathetically the score of lovely designs and coloured works in the Water-Colour Room at the Academy of this year. It is noteworthy that, with Linnell, the Tatham, Mr. Richmond, and a few others, Calvert attended the funeral of Blake at Bunhill Fields, August 17th, 1827.

Blake's twenty-nine illustrations of the 'Divina Commedia' are portions of a series of ninety-eight which he made for John Linnell, and which Linnell's sons have lent to the Academy. Their interest is all the greater because they have not been seen in public till now. It was intended that Blake should engrave for publication a complete set of a hundred designs. Of that number seven (13½ by 9½ in.), all from the 'Inferno,' were published in 1827, and the plates of them are still in the hands of the Linnell family. Four of the designs before us are included among the seven prints. It is unfortunate that Blake's drawings, tinted in bright colours and light in tone, have been placed on pale buff mounts, which are not only unsuitable, but monotonous, whereas the colour and tone of each mount should have been adapted to the drawings. In spite of this, they show plainly enough Blake's love of colour—a characteristic, by the way, which is even more obvious in those nondescript drawings and pictures he painted with the deepest tones and very powerful tints, such as 'Pitt guiding Behemoth,' No. 1110 in the National Gallery. With much delicacy and tact the works at the Academy combine washes of crimson, indigo, green, and black, with in some cases silvery hues, that produce an agreeable effect when, as in the present circumstances, a number of examples are seen in a good light. Blake's gigantic conceptions; his fervour, which, although it often becomes grotesque, yet is never mean, commonplace, or theatrical; and his passionate feeling for the tragedy of the subjects he is dealing with are thoroughly well displayed. In several of the drawings grace of line and movement redeem the technical defects, or rather exaggerations, which must have been due to the fiery haste of inspiration when the designs were thrown off by the swift fingers that were striving to over-

take the designer's thoughts. As most of his engravings prove, Blake could draw beautifully when he gave himself time. Several of his compositions are most happy, while the force of invention which dared to grapple with themes so stupendous as Dante suggested is often terrible, and as original as if they came from an artist of another race than ours. Blake attacked his subjects directly, and often, indeed generally, employed primitive means of expression, the extreme simplicity of which adds greatly to their effectiveness in telling the story in hand. Thus nothing can be simpler than his conception of the region upon which Dante and Virgil look from the foreground of *The Gate of Hell* (No. 1). Here the manifold valleys of the infernal landscape double, so to say, in a vista of zigzags which vanish among the mountains, and the effect of the long line of pallid and flickering tops of huge flames arising out of the valleys, which diminish in a ghastly perspective, is very impressive indeed. On the other hand, the figures of the poets are quite puerile, as is often the case in the 'Inferno' series. Charon's quaint ferry boat, with its queer shoulder-of-mutton sail, in *The Vestibule of Hell* (2) forms a singular contrast to the crowd of spirits waiting on the nearer bank, who form one of Blake's best creations, and the most expressive element of a grand design. In the extreme distance we see the horizon is lit up by reflections of the fires of distant hell, and a grand amphitheatre of clouds darkens as it recedes, while, in the air above, a long procession of redeemed spirits is floating heavenwards. *The Circle of the Lustful* (4) is one of the wildest of Blake's visions. The spirits of culprits are swept onwards by those flame-shaped currents of burning air which represent the winds of hell and issue from the fiery lake. The livid blueness and the carnal red of the nude human forms which thus drift away from us successfully prove how intensely Blake felt the poetry of colour. *Cerberus* (5) embodies a quasi-Romanesque ideal of the monster, but it does not rise to the level of certain twelfth century monsters in sculpture we could indicate. It is a travesty of a harmless hippopotamus. As a grotesque *The Minotaur* (8) is greatly superior. The lurid half-gloom of the effect of this work, one of the most important elements of its design, is deprived of most of its force by its unsuitable mount. The vigour of the idea expressed in the design of Virgil clasping Dante in *The Simoniac Pope* (*Nicholas III.*) (10), while he leans over the well of fire and peers into its depths, is quite astounding. The well's mouth is a species of cylinder of solid heat and transparent, so that through its wall we see the condemned Pope hanging head downwards; his feet burn like flambeaux. *The Six-footed Serpent attacking Agnolo Brunelleschi* (13) is a vision so terrific that even Virgil, who should be used to horrors, is startled when the bat-like monster with abnormal feet pounces upon his victim.

The subjects Blake borrowed from 'Il Purgatorio' offer a strong contrast to these grotesques, and furnish proofs of his ability to deal with calmer visions and give to them beautiful forms and colours. *The Ascent of the Mountain* (19) is an instance of this. The impression made by this work, the draughtsmanship of which is of the slightest, is most happy and characteristic of Blake. No. 24, *Dante at the Moment of entering the Fire*, is another tremendous vision; on the other hand, in No. 25, *Dante and Statius sleeping, Virgil watching*, an idea of sweet and perfect rest is conveyed by the figures reposing on the rocky staircase whence we see to the serene horizon, which is illuminated by the daylight of Elysium. The planet in the air—a sort of shrine of light for the figures of Rachel and Leah, which are types of the active life and the contemplative—is not

beautiful nor good in art. In *Dante and Matilda: Beatrice on the Car* (26) is to be found one of Blake's stateliest and most sympathetic inventions, in which Rossetti took delight. The procession of Beatrice's attendants is remarkably fine; the winged horse with the eagle's head is quite of the Assyrian type, though, of course, Blake knew nothing of Assyrian art. The design of the wheels of Beatrice's chariot is so poetical as to be remarkable even as Blake's. The living felines of these wheels are convoluted, and seem to be perpetually revolving; they show how thoroughly the artist had entered into the spirit of the wonderful wheels of Ezekiel's vision. Of such wheels these are the happiest realization that we know. No design here deserves more study. The suggestions of moonlight on the calm sea which are embodied in *Beatrice addressing Dante* (27) are full of poetry, and, although not at all realistic, are evidently due to studies of nature such as Blake may have enjoyed during his sojourn with Hayley at Eatham.

SALE.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 11th and 13th inst. the following pictures: Marcus Stone, Sacrifice, 126*l.* T. S. Cooper, Cows and Sheep, 189*l.* J. Hardy, jun., Retriever and Spaniels, with dead game, 154*l.*; On the Moors, 130*l.* B. W. Leader, A Welsh River Scene, with an angler and sheep, 204*l.* E. J. Niemann, On the Wye, 189*l.* J. Stark, Sheep-Washing, 525*l.*

Fine-Art Gossip.

THERE is a rumour afloat, which probably a few days will enable us to confirm, that Mr. E. Burne-Jones, feeling the time has come when he should resign the A.R.A. ship (which, by the way, he did not seek, and which he has held for eight years), has done so formally by letter to the Council of the Academy, and thus put that body in a position to elect another artist, whose professional engagements will allow him to contribute frequently to the exhibitions, and whose health will permit him to attend the schools in Burlington House, as all members are expected to do. Mr. Burne-Jones hopes, notwithstanding this resignation, to be an occasional exhibitor there.

At Messrs. Agnew's Old Bond Street galleries may be seen one of the most interesting and valuable collections of English water-colour drawings it has been our good fortune to examine. Space will not permit detailed notes upon the whole of the excellent examples it comprises, but no one ought to omit studying De Wint's 'Harvest Field' (No. 3), a capital illustration of his broad and expressive method and his feeling for the poetic in English landscape. 'An Old Abbey' (288) is first rate, and 'Newark Castle' (304) could not be overpraised. 'Going to Market' (5) is a good specimen of D. Cox's best period; his 'Bolton Park' (58), a somewhat later instance, deserves its great renown. With it we may group 'Harvest Time in Wales' (73), and commend the small 'Near Greta Bridge' (263) as offering a most precious example of the dignity and charm of simplicity and luminous colour. 'Calais Pier' (270) belongs to an earlier period, and commands our admiration by its breadth, precision, and fidelity. The collection is rich in William Hunt's masterly art, of which 'Young Salts' (12), 'The Flower Girl' (17), 'Meekness' (67), 'The Mid-day Meal,' the sunlit interior of a mill (156), and 'Too Hot' (276), a boy blowing on his porridge, the companion to the equally famous 'Too Cold,' which is not here, are choice examples. J. Holland's 'Venice' (16) is worthy of that master of Italian daylight and pearly colour. Various phases of Turner may be admired in 'Cassiobury Park' (40), an early

specimen of great merit; 'Grenoble' (52); 'The Entrance to Fowey Harbour' (154), a member of the "Southern Coast" series; the wonderful 'Ingleborough' (297), a marvel of that sort of draughtsmanship which is feebly called magical; and the exquisite 'Colchester' (266) from 'England and Wales,' of which there is a larger version. S. Prout's engraved 'North Porch of Chartres Cathedral' (55) is in his best manner. Mr. A. Powell's 'Snowdon, Sunset' (74), is very poetical. 'Olivia' (119) fairly represents Sir James Linton. Sir John Gilbert's best, most brilliant and animated art is to be studied, as it well deserves to be, in 'The Story of the Suit of Armour,' or ratlier 'Hotspur and Lady Percy' (124); and no one could wish a better G. Barret than 'Morning' (146). Besides these, the following may be named: G. Barret's 'Driving the Flock' (21); Mr. Orrock's panoramic view of 'Holy Island Castle' and its sands (28); G. Chambers's 'Loading Boats' (45); Turner's 'Heidelberg' (64); Mr. Calderon's 'The Bowl of Flowers' (90); Mr. Gow's 'Wayside Rest' (92); and instances of the powers of Mr. Marks, Mr. S. P. Jackson (not important), H. B. Willis, Mlle. R. Bonheur, J. Varley, Mr. G. A. Fripp, Mr. F. Powell, Mr. B. Foster, Mrs. Allingham, F. Walker, E. Frère, H. Edridge, and J. Constable, all of them specimens of original and skilful work.

MR. T. J. LARKIN has on view at the Japanese Gallery, 28, New Bond Street, "London in Water Colours," by Miss R. Barton, and "Dordrecht in Oils," by Mr. G. C. Haité.

TUESDAY next is the day fixed for the private view of the pictures for the Spring Exhibition at the City Art Gallery, Manchester, to-day being the press day. The exhibition will be opened to the public on Wednesday next.

THE second meeting of the Hellenic Society for the current session will be held at 22, Albemarle Street on Monday, when Mr. A. H. Smith will read a paper upon recent additions to the Parthenon sculptures, and Mr. Cecil Smith will read notes on some vases.

THE Fine-Art Society's private view of "Pictures of Fisher Life," by Mr. W. Langley, is appointed for to-day (Saturday), on which occasion a large collection of Japanese *objets d'art* will be shown. Next week we propose to review the first exhibition in the Grafton Galleries, the premises of which we have already described, and which will then be open to the public.

THE death on the 8th inst. is announced of Mr. John Burr, since 1883 an able Associate-Exhibitor of the Society of Painters in Water Colours, and formerly a member of the Society of British Artists, to which body he was elected in 1876. He had been a frequent contributor of homely and pathetic *genre* to the Academy, British Institution, and other London galleries since 1861. He was a native of Edinburgh, born in 1831, and trained in the Trustees' Academy there, where he practised landscape and portrait painting till he came to London in 1861. His first appearance at the Academy was in 1862, with 'The Poor helping the Poor,' No. 379. His younger and surviving brother, Mr. A. H. Burr, is equally well known.

At a general meeting of the Royal Water-Colour Society, held on Wednesday, Prof. Hubert Herkomer, R.A., and Mrs. Rose Barton were elected.

An exhibition of antiquities discovered in the City of London during the last seven years, and collected by Mr. James Smith, is to be held at Drapers' Hall, Throgmorton Street, to-day and on Monday, under the auspices of the London and Middlesex Archæological Society.

It was not wholly unfortunate that accident led to the simultaneous exhibition of two collections of the works of Rossetti, and it is decidedly

fortunate that two exhibitions of Meissoniers should occur in Paris. That to which we have already referred will be opened in the Rue de Saxe on the 6th prox.; and a little later, vigorously supported by Meissonier's widow, the Académie des Beaux-Arts will open its doors to those who wish to see a second collection. As it is, unless the United States and England agreed with France to form a complete Exposition Meissonier, nothing so worthy of this master is to be hoped for.

A third group of French painters of "advanced" professions, if not principles, has been added to MM. the Impressionistes and the Indépendants, and it is grotesquely called Les Inquiets. Some of their productions are to be seen in the galleries of M. Georges Petit, Paris. The *Journal des Arts* says they constitute "une curieuse Exposition," but our contemporary does not seem much alarmed as to its effect on the future of the fine arts.

DR. SCHLIEHMANN'S widow has now placed in the hands of Dr. Dörfeld a sufficient sum of money to bring to an end the excavations undertaken by her deceased husband in the Troad. They will be resumed forthwith, and will be continued for about three months.

At Pistoia a new collection of objects of art is to be formed in the chapter house of the convent of San Francesco, and it will be shortly opened to the public.

At Corneto Tarquinia the town authorities have bought the large Palazzo Vitelleschi in order to turn it into an Etruscan museum.

MUSIC

VERDI'S 'FALSTAFF.'

THE age of miracles is commonly supposed to be past; but those who declare it so would do well to consider the miracle of Verdi's persistent artistic vitality. There have been other men, no doubt, who have been able to look back on a career of equally prolonged activity, who have retained their mental youth to an age far beyond the common one, yet when count is taken of the quality as well as of the quantity of Verdi's achievements, these must be confessed well-nigh miraculous. The list of his operas, one might say, is an epitome of the development of operatic music. Trace the steady march of his genius from the period of 'I Lombardi' to 'Otello,' remember the successive stages typified by 'Travatore,' 'Ernani,' 'Rigoletto,' 'Aida'—each a masterpiece after its kind—and you find yourself in the presence of a man who has never swerved from the search after the highest ideal. Between 'I Lombardi' and 'Otello' there is a gap which it might seem no one man could span. And yet, however different the methods of expression which Verdi has chosen in each stage of his development, the form has always been inevitable, and the man's personality is as apparent and as potent in one as in the other. 'Aida' seemed likely to be his last word; but with 'Otello' came a new apocalypse. He had not been afraid to modify his method, that it might fit his subject more completely, and there were not wanting those who (wrongly) saw in it a confession of conversion to the Wagnerian gospel. At any rate, no one believed that the octogenarian composer would find anything fresh to say, or any fresh way of saying it. The miracle has been repeated, for in 'Falstaff,' produced at Milan on the 9th inst., we have a work which proclaims itself the expression of a phase of Verdi's nature quite unguessed at. The antiquaries of music, who care less to enjoy a work than to classify it, will not find their present task easy, for 'Falstaff' does not fall readily into any of the recognized classes. It belongs to no school, not even to that of Verdi himself, for there was little in any of his other operas to show that he possessed

the supreme gift of humour; though, indeed, we might have remembered that so exquisite a sense of proportion as his never goes unaccompanied with humour, and is dependent on it for perfection. Wagner's 'Meistersinger' stands alone and unapproachable, at least by an Italian; and with the comic operas of Mozart and Rossini 'Falstaff' has nothing in common—except genius with the first and gaiety with the second.

The critic's task is as easy as the classifier's is hard, for this score is so absolutely straightforward and simple that description, rather than criticism of the analytic kind, is alone possible. For myself, I can discover no matter for argument, unless it be in the question of the general fitness of the theme for treatment on the operatic stage. Even this is hardly worth discussing, for though Shakespeare's Falstaff is a somewhat heterogeneous creature, and it is difficult to reconcile completely those phases of his character presented variously in 'The Merry Wives of Windsor' and those other plays in which he occurs, it must at least be said that Signor Boito has made of the materials at his disposal a fairly consistent and intelligible person. His libretto is almost entirely founded on 'The Merry Wives,' though he has eliminated a good deal of matter that was unnecessary for his purpose, and discarded many of the grosser features, which are scarcely redeemed by the wit of the original version. Several of Shakespeare's characters disappear—for instance, Shallow, Slender, Evans, and Page; so that "sweet Anne" becomes here Nannetta, the daughter of Mrs. Alice Ford. Falstaff is now a thought less jovial, less lovable than we knew him to be; his philosophy takes a tinge of cynicism which is hardly his by right. Or is it that M. Maurel, fine artist though he has once more shown himself to be, has to some extent misconceived his part? This is, perhaps, a more thinkable theory; for the rest of the book contains so much that is broadly humorous and quaintly fanciful that it is fairer to give Signor Boito the benefit of the doubt, especially as the distinguished French baritone is known to be addicted to taking himself too seriously. However this may be, it is not of such a Falstaff that one can picture Bardolph as saying, when he hears of his master's death, "I would I were with him whosoever he is; whether he be in heaven or hell." But lest this should savour of the hypercritical, it shall be added at once that, comparisons aside, Signor Boito's libretto is admirably conceived and deftly executed. The story flows smoothly, the plot is ingeniously but clearly contrived, and there is no lack of humorous characterization.

Each of the three acts is divided into two. The first deals entirely with Falstaff's schemes for the seduction of Mrs. Page and Mrs. Ford, and the counterplot of the aggrieved dames. When the curtain rises, after only four bars of introduction, we are in the Garter Tavern, where Falstaff, with Pistol and Bardolph, is alternately drinking and writing love-letters. Dr. Caius enters abruptly, with his sorrowful story of complaint, but little attention is paid to him; and before long he retires, while Pistol and Bardolph follow him to the door, singing an irritatingly ecclesiastic "Amen" to his solemn vow that he will never get drunk again except in the company of polite folk.

So far the only thing noticeable in the music has been a short phrase, almost always in the key of C major, which looks as though it were to be used throughout as representative of the fat knight himself, of whom its mingled pomposity and gaiety might very well be significant. It presently disappears, however, and with the quarrel between Falstaff and his men we come upon more solid musical interest. Neither of the servants will play Sir Pandarus, a part which their martial honour forbids them to accept. Thereupon Falstaff harangues them roundly on the question of honour, which he

declares is a mere word, without practical meaning. On the setting of this Verdi has lavished all his skill, and the result is wholly successful. Petulant contempt is not an easy thing to express in music, but here the difficulty is overcome without effort, and we are launched, so to say, on that sparkling sea of humour which has as yet had few successful navigators.

The scene ends as Falstaff chases his chivalrous servants from the room, and we are introduced to Ford's garden, whither come the four women, now indignant at Sir John's love-letters. They vow vengeance on the tempter, and, being presently joined by Fenton, Ford, Caius, Pistol, and Bardolph, the plot for his punishment is laid. For the music of this scene it is enough to say that the *ensemble* of the nine voices is treated with consummate skill, and that the chattering quartet in E major, for the women's voices unaccompanied, is one of the most delightful passages in the whole score. Not even its wretched performance at La Scala hides its brightness and charm.

At the opening of the second act we are back once more in the inn, where Mrs. Quickly comes to invite Sir John to Alice's house. She has no difficulty in persuading him of the reality of her mission. He is so delighted at her doubtful compliment, "Siete un gran seduttore," that he is ready to believe anything, and promises to come to Ford's house "between two and three"—a phrase which is used very happily by the violoncellos when, late in the scene, Ford gives way to an outburst of jealousy. The interview between Falstaff and Ford—whom Boito calls Fontana, apparently for the sake of conveying the pun which, in the English play, Falstaff makes on the name Brook—follows the well-known lines; and not the least remarkable of Verdi's achievements is the balance kept, in Ford's long soliloquy, between an almost tragic jealousy and the true humour of the situation. Every resource of the orchestra is variously employed, and Ford's jealousy is seen to be perfectly real; but the hearer is never allowed to forget the subtle fun that underlies it all. The great scene in which Falstaff, having kept his appointment with Alice, is obliged to take refuge in the buck-basket, is handled with immense skill by librettist and composer alike, for the episodic love-making between Fenton and Nannetta is ingeniously worked into the broader humour of Falstaff's mishap, and the music moves steadily on to the most ludicrous climax of the knight's enforced bath in the dirty ditch. Putting aside Wagner's treatment of the street-scene in 'Die Meistersinger,' there is nothing in comic music to be set beside the *ensemble* of this act, in which Verdi has brought together with magnificent skill such incongruous elements as the lovers behind the screen, Falstaff in the basket, the laughing women, and the jealous husband with his crowd of excited servants.

The last act shows Falstaff inclined to repentance and in a bad humour with life. To him, however, comes Mrs. Quickly again, and it is not long before he falls into a second trap; and the final scene is that in the forest at midnight, where the unlucky knight's punishment is fully worked out. In the music to this the highest level is reached: poetry, grace, and humour are balanced and combined with marvellous delicacy. The whole scene is a triumph; in the matter of sheer beauty of form Mozart himself could not have surpassed it.

The general characteristics of the music have been already indicated, and are easily to be summed up. The charm that comes of absolute simplicity is the chief; and the presence of humour, now broadly laughing and now quaintly fantastic, need not further be insisted on. The manner is not less simple than the matter. There is nothing approaching the use of representative themes; and though no resource of the modern orchestra is left untried, the outlines of the music are as clear, its colouring as pure, as in a picture by Perugino. One slight pecu-

liarity in the scoring may be noted—the frequent use of the lower register of the piccolo where the flute might have been looked for—a peculiarity the more noticeable for the Berlioz-like fondness for the upper wood wind which Verdi here shows.

The performance at La Scala cannot be honestly pronounced worthy of the work or the occasion. Not one of the female singers rises above mediocrity, and their voices are ludicrously unfitted for the huge theatre. Of the men, besides M. Maurel, only Signor Pini-Corsi is worth naming; his singing as Mr. Ford is of distinct merit. I have already pointed out the weakest spot in M. Maurel's interpretation of the title-part, which just misses greatness by reason of its over-seriousness. It would be ungracious to emphasize the fact that his voice has not improved with years, and it is best to remember that there are few, if any, dramatic singers who could play the part half as well. Signor Mascaroni is not an ideal conductor; he is altogether too hard and unyielding. One thing more must be said. 'Falstaff' is not an opera which ought to be played in so large a theatre as La Scala, the vast spaces of which swallow up many of the subtlest effects of orchestra and singers alike. For the rest, the reception of the new masterpiece—and it should be said that there will be many who will regard 'Falstaff' as the most perfect of Verdi's works—is by this time ancient history, and it no longer seems vain to hope that the heroic old musician may be spared to crown his life's work with the completion of the new opera which he is known to have begun—'King Lear.' S. T.

Musical Gossip.

AN excellent chamber concert was given at the Royal College of Music on Thursday last week, highly creditable performances being given of Beethoven's Trio in D, Op. 70, No. 1, by Miss Hester Sloman, Miss Jessie Grimson, and Mr. Paul Ludwig; and the same composer's Quartet in F, Op. 18, No. 1, by Miss Lilian Wright, Miss Ruth Howell, Mr. Leonard Fowles, and Mr. Ludwig. Of the solo efforts the most commendable were the violin playing of Miss Jessie Grimson in a piece by Kufferath, and the rendering of Schumann's Variations on the name Abegg, Op. 1, by Miss Mary Healey. The first orchestral concert of the season was finally fixed for yesterday evening, of course too late for notice this week.

THE last of Señor Sarasate's London concerts for the present took place at St. James's Hall on Friday afternoon last week, the performance consisting of violin and pianoforte music only, the Spanish artist being associated, as usual on such occasions, with Madame Berthe Marx. The ensemble in Raff's melodious Sonata, Op. 73, and Saint-Saëns's clever and concise work, Op. 75, was perfect; but Madame Marx's solos—comprising Chopin's Polonaise Fantaisie, Op. 61, and an Étude by Alkan, slightly recalling the wonderful last movement of the Polish composer's Sonata in B flat minor—were somewhat coldly played. Señor Sarasate, who was in splendid form, gave as solo pieces Saint-Saëns's Concertstück in A, Op. 20, and four items from his own pen, including encores.

THE Royal Amateur Orchestral Society gave its second concert this season at St. James's Hall last Saturday evening, Beethoven's Symphony in C minor, a selection from 'Cavalleria Rusticana,' and the music to 'The Merchant of Venice' by Sir Arthur Sullivan being the principal features in the programme. The rendering of the symphony left much to desire, but Mr. George Mount's players were more commendable in the lighter music. Miss Sarah Berry, in place of Mrs. Helen Trust, and Miss Evangeline Florence were the vocalists.

LAST Saturday at the Popular Concert Dvorák's Quintet in A, Op. 81, and Signor

Piatti's Romanza in A for violin were repeated, and the programme likewise contained Mozart's Trio in E, No. 6, and Beethoven's Variations in C minor for pianoforte, Mr. Leonard Borwick giving a broad and intellectual interpretation of the last-named work. Miss Louise Phillips was agreeable in songs by Brahms and Mr. Arthur Somervell.

THE reappearance of Herr Joachim constituted the most interesting feature in the entertainment on Monday. The veteran violinist still showed himself incomparable as a leader of Beethoven's music in the Quartet in C, Op. 59, No. 3, and his tone and phrasing were as splendid as ever in his solos, the *adagio* from Spohr's Concerto in G, No. 11, and an effective Capriccio in A minor by Gade. Miss Agnes Zimmermann's rendering of Schumann's 'Etudes Symphoniques' lacked spirit and virility, but technically it was a beautiful performance. Haydn's Quartet in B minor, Op. 64, No. 6, completed the list of instrumental items, and Miss Liza Lehmann was, as usual, charming in her vocal selections, one of which was Bianchi's once favourite canzonetta "Vieni, Dorina bella."

THE second of Mr. Arnold Dolmetsch's interesting concerts of antiquarian instrumental and vocal music took place at the hall in Barnard's Inn on Tuesday evening, when a number of items by Henry Lawes, Morley, Richard Deeringe, Christopher Simpson, John Jenkins, J. S. Bach, and other composers were excellently rendered.

THE Ash Wednesday performance of Gounod's 'Redemption' by the Royal Choral Society at the Albert Hall took place as usual, and presented no special features, save perhaps the evidence of further progress given by Miss Esther Palliser in the principal soprano music, the young American artist singing with singular charm of style. The other leading vocalists were Miss Brema, Miss Hoare, and Messrs. McKay, Salmond, and Watkin Mills.

NOTICE of the late Goring Thomas's opera 'The Golden Web,' which was produced at Liverpool by the Carl Rosa Company on Wednesday evening, must be postponed until next week.

As no official announcement was ever made concerning a three days' Mendelssohn Festival at the Crystal Palace, it is not surprising to find that the project, if it was ever seriously discussed, has been abandoned, or, at any rate, indefinitely postponed. The performance on the Handel orchestra will be 'The Golden Legend,' which was first given under similar conditions in 1887. Madame Albani, Miss Marian McKenzie, Mr. Ben Davies, and Mr. Henschel have already been engaged as the principal vocalists.

DR. HUBERT PARRY's fine, if unequal, oratorio 'Judith' was announced for performance under Sir Charles Halle's direction at Manchester on Thursday evening, with Miss Anna Williams, Miss Hilda Wilson, Mr. Edward Lloyd, and Mr. Watkin Mills as the principal vocalists.

PERFORMANCES NEXT WEEK.

Mon.	Popular Concert, 8, St. James's Hall.
Tues.	Stock Exchange Orchestral Society's Concert, 8, St. James's Hall.
Wed.	London Ballad Concert, 8, St. James's Hall.
Thurs.	Sir Charles Halle's Orchestral Concert, 8, St. James's Hall.
Friday	Royal College of Music Concert, 7.30, Alexandra House.
Sat.	— Mr. Dannreuther's Concert, 8.30.
	Hampton Popular Concert, 8, Vestry Hall, Haverstock Hill.
	— Popular Concert, 8, St. James's Hall.
	— Crystal Palace Concert, 3.
	— Miss Helen Hulme's Concert, 3, Steinway Hall.
	— Annual Festival of the Royal Society of Musicians, 7, Hôtel Métropole.

DRAMA

Dramatic Gossip.

A PERFORMANCE of Robertson's 'School' was given on Thursday afternoon in last week at the Opéra Comique, with Miss V. St. Lawrence as

Naomi Tighe and Mr. Saintsbury as Lord Beaufoy. The piece was inadequately rehearsed, and the representation had little interest.

ON the same afternoon three pieces were given for a benefit at the Comedy. One only of these was an entire novelty. 'An Underground Journey,' by Mrs. Hugh Bell and Mr. Brookfield, is an extravagant and entertaining piece, presenting a conversation in a second-class carriage on the Underground Railway. One of the travellers is a duke, and the other, by whom his grace is powerfully impressed, proves to be a woman going to fill an engagement at his house as a cook. The principal characters were excellently played by Mr. Cyril Maude and Miss Fanny Brough. 'Between the Parts' is an adaptation of 'L'Indécis,' in which M. Coquelin has been seen. Mr. Charles Hawtrey and Miss Lottie Venne also reappeared in 'Time is Money.'

A POETICAL play by Mr. Julian Sturgis is among the novelties contemplated by Mr. Charrington during his tenure of the Royalty.

MR. GEORGE ALEXANDER will bring out Mr. Pinero's new play 'The Second Mrs. Tanqueray' at afternoon performances, so as not to interfere with the run of 'Liberty Hall.'

MR. BEERBOHM TREE intends, it is said, to bring out three dramas at afternoon representations—'A Woman of no Importance,' by Mr. Oscar Wilde; an adaptation, by Mrs. Beringer, of Mr. Baring-Gould's 'Mehalah'; and Ibsen's 'An Enemy of the People.'

'ALLENDALE,' by Messrs. Eden Phillpotts and G. B. Burgin, given on Tuesday afternoon at the Strand, is a weakly constructed and somewhat nebulous piece, dealing with the difficulties of four young people who—somewhat perversely, as it seems—assert themselves badly. Mr. Groves was characteristically comic in the central character, and Misses Eva Moore and Kate Ruskin played with much prettiness in two juvenile parts.

'UNCLE SILAS,' an adaptation by Mr. Seymour Hicks and Mr. Laurence Irving of the novel of Mr. Sheridan Le Fanu, obtained a favourable reception at the Shaftesbury on Monday afternoon. Both authors took part in the performance, Mr. Hicks being Dudley Ruthyn, and Mr. Irving, Austin Ruthyn. Miss Violet Vanbrugh played the heroine. Mr. Haviland acted with much melodramatic power as Silas, and Miss Irene Vanbrugh was agreeable in a small part. Besides being too long, however, the play lacks sympathy, and is terribly repellent. It is long since the public has been treated to such a banquet of horrors.

A FARCE, by Mr. H. Chance Newton, entitled 'Letters Addressed Here,' has been given at the Shaftesbury. It is a bustling piece, displaying the comic adventures of a barber who advertised his willingness to accept the charge of letters.

AT the Haymarket on Friday afternoon was given, for the sake of copyright, what was called "a public reading" of a romantic drama, in five acts, by Mary C. Rowsell and H. A. Saintsbury, entitled 'The Friend of the People.' The scene is Paris or Lisleux in 1789-1794, and the characters, all of them French, include Maximilien Robespierre. The last act passes in the prison of the Abbaye during the Reign of Terror.

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